Adr[illegible] [illegible] 3

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B[illegible]

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Bluebell [illegible]

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Cruiseys [illegible]

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G 148A
STALLS
MATINEE
Jan. 6.
1916
ST. JAMES'S THEATRE
RETAIN THIS HALF

EVERY EVENING at 8.15

WILL BE ACTED

THE BASKER

A COMEDY IN FOUR ACTS.

By CLIFFORD MILLS

George de Lacorte		GEORGE ALEXANDER
The Duchess of Cheviot	(his Grandmother)	GENEVIÈVE WARD
Philippa de Lacorte	(his Sister)	ELLEN O'MALLEY
Richard de Lacorte	(a Cousin)	W. BRIDGE ADAMS
Miriam de Lacorte	(Richard's Mother)	HELEN FERRERS
Cyprian de Lacorte	(a Distant Cousin)	NORMAN FORBES
Mrs. Cyprian de Lacorte	(Wife to Cyprian)	HELEN H. ROUS
Mrs. Terlbot		GWENDOLEN FLOYD
Diana Terlbot	(her Daughter)	MARIE HEMINGWAY
Mrs. Radford		HILDA MOORE
Nalet	(George's Valet)	LEON QUARTERMAINE
Manders	(Butler at Cheviot House)	HENRY NELSON
Footman		WARWICK WARD
Skrumpet	(a Correspondent of a London Newspaper)	F. VIVIAN REYNOLDS
Delderfield	(Butler at Cheviot Castle)	A. A. HARRIS

Act I. Morning Room in the Duchess of Cheviot's House, Mayfair. A Morning in Early Spring.

Act II. The Same. Three months later. Afternoon.

Act III. A Hall in Cheviot Castle, Northumberland. Two days later. Night.

Act IV. The Same. Thirty-eight hours later. Early Afternoon.

The Play produced by SIR GEORGE ALEXANDER.

The Scenery Painted by G. SACKMANN

Plays

THE TIMES

FRIDAY JANUARY 7, 1916

Every playgoer capable of distinguishing the art of acting from a parlour game must be delighted to welcome Miss Genevieve Ward back to the stage. She has lost not a jot of her authority, of her feeling for style, of her general air of high intelligence. If our younger actresses desire—as, indeed, too many of them need—to know how to dominate the stage without rant and how to be distinctly heard without noise they must watch and listen to Miss Ward. Perhaps it should be added that they must also borrow her brains.

Not that her present part is likely to expose her or anyone else to the dangers of brain-fag. The Duchess of Cheviot is merely the Marquise in *Caste* with a new title and a new shibboleth. Instead of Froissart she quotes the History of the de Lacortes. She has presented a copy of this work to her grandson George on a score of successive birthdays, and he has left the pages uncut. He cares nothing about the traditions of the de Lacortes. He doesn't want to be Duke of Cheviot. He just wants to go on being a "Basker," which is the new word for what his mailed ancestry would have called a *faineant*. People who bask, when they have an easy income, nice manners, a perfect valet, and a pretty talent for big-game shooting, are popular. George has all these and is reluctant to exchange his popularity for the responsibilities of a dukedom.

A Duke Malgré Lui.

But a duke he becomes, a duke *malgré lui*, and his ou[illegible]ism is to divest himself of everything serious in the position. But how? You can abdicate the Crown, but you cannot renounce a dukedom. In this quandary he bethinks him of his cousin Richard. He will give up Cheviot Castle and all the ducal responsibilities to needy Cousin Richard, merely retaining the empty title. His sole condition is that Richard must marry. Agreed, says Richard, and the lady shall be Diana Terlbot.

Now George is much in love with Diana himself, though as yet he hardly realizes it, and Diana is not in love with her at all, having cast her affections upon a certain Mrs. Radford. For Richard, you will not be surprised to hear, is a bad man, as every one except the easy-going George plainly sees. Everyone, that is, save Diana herself, who, wishing to love George, accepts Richard in a trice of impulse or for some odd reason peculiar to the age of theatre plots.

And so George and Diana go on secretly sighing for one another and restraining their feelings with due propriety, while preparations are made for the wedding with Richard. The Duchess, who understands the true state of the case, has a little plan. Oh, it is a very simple little plan. It is merely to invite Mrs. Radford to the castle a day or two before the wedding. Having thought of that she apparently gives up thinking, and prefers to leave the rest to chance. No doubt, however, she had foreseen that Richard and Mrs. Radford would be sure to compromise themselves, though surely neither she nor anyone else would have foreseen that they would do it quite so foolishly. They arrange to meet in the dead of night—the night before the wedding!—and George happens to be sitting up and catches them. After that he has only to offer himself next day as bridegroom *vice* Richard, ignominiously dismissed, for all to be well. He does this while the church bells are ringing. "Nearly too late" is our besetting English sin, as Mr. Lloyd George has lately been telling us all.

A Pawned Tiara.

There is also a pawned tiara in the story, just to keep the ball rolling, and a remarkable conversation between George and his valet, who, unlike his master, has perused the History of the de Lacortes, and reads George a lesson out of it. Evidently, though a man may not be a hero, he may be a convertite, to his valet.

Credulity in the theatre ranks as a virtue, but to believe in the plot of *The Basker* would be to stretch credulity beyond human powers. Fortunately, there are many playgoers who have no need to believe in what they see, so long as there are plenty of pleasant people about, and bright conversation, and, of course, much marrying and giving in marriage. For these playgoers *The Basker* will be just the play they are looking for.

They will revel in the spectacle of Sir George Alexander basking with his unfailing amiability and Miss Marie Hemingway looking her most charming in a series of smart frocks and Mr. Leon Quartermaine presenting the perfect valet with his accustomed incisiveness and finish and Mr. Norman Forbes in another of his clever make-ups. And for all playgoers without exception Miss Genevieve Ward will be a supreme joy. She had a tremendous welcome yesterday and the audience was in the best of humours, calling Mrs. Clifford Mills, the author, and exacting a speech from Sir George Alexander.

The Weekly Dispatch.
(115th YEAR)

LONDON: Carmelite House, E.C.

JANUARY 9, 1916.

The Altered Premieres.

Premières have altered very much since the war. The audience is never the same gathering of live people—celebrities, wealthy adventurers, and Society. They are humdrum affairs these times in the front of the house. A fashionable doctor, a reciter, an actress, or a concert singer are the substitutes these days at premières for the interesting folk who used to gather at the smart theatres—such as St. James's, Haymarket, Gaiety, His Majesty's, etc. At St. James's Theatre on Thursday the Duchess of Rutland represented the pre-war Society section of first-nighters, and to her, if she cared to make comparisons, some of the aristocratic characters in "The Basker"—then being presented for the first time—must have given cause for thought.

Improbable But Attractive.

This "Basker" play has plenty of entertainment in it, and a story so improbable that it ought to attract that huge world that loves sentiment and any old nonsense about lovers, and Society, and the reward of virtue. "The Basker" is good entertainment of that sort. It is a bit long for my taste, but some people will think it not half long enough. Sir George Alexander plays the hero in it—a man who wants to laze, be happy, and have no responsibilities. Miss Genevieve Ward is excellent as an old aristocrat, and Mr. Leon Quartermaine—content to play a small part, a valet—makes an acting success equal to any scene in the play.

Daily Mail

THE PAPER THAT SECURED "SINGLE MEN FIRST."

THURSDAY, JANUARY 6, 1916.

It is strange, notwithstanding all the fuss made two years ago about booking the pit seats for London theatres, that only one house—the Haymarket—continues that policy now: and there—in order to circumvent the "pavement speculator" seats for the pit can be hooked only within two hours of the performance. Two years ago the Adelphi led the Haymarket in allowing its patrons to book for the pit, and the St. James's prepared to adopt the same principle. Sir George Alexander, however, decided to wait and see, with the result that he left well enough alone, and in the course of time the Adelphi Theatre, after reducing its seating capacity—in order to facilitate the much-heralded innovation—has gone back to the pay-at-the-door system.

* * * * * *

Six weeks ago—as the result of years of agitation—the Lord Chamberlain granted the London managers the right to allow smoking in their theatres. There were many who said they would not be happy till they got it, but the managers who were asked to take part in the demand for smoking seemed somewhat indifferent, and the concession, when it came, took them by surprise. For two or three days there were conferences, and after a week these were forgotten. The result is that, although every theatre in London is free to allow smoking, not one house presenting a play has availed itself of the new law. Only at the Comedy Theatre and the Playhouse, where revues are billed, is smoking permitted in the auditorium.

* * * * * *

Daily Mail

THE PAPER THAT SECURED "SINGLE MEN FIRST."

FRIDAY, JANUARY 7, 1916.

THE PRINCE AT A REVUE.

The Prince of Wales and Prince Albert were in the stalls of the Palace Theatre, London, on Wednesday evening watching the performance of "Bric-à-Brac."

This is the first evening since the war that the Princes have visited a theatre.

The Stage.

LONDON, THURSDAY, JAN. 20, 1916.

MR. CHARLES HAWTREY'S AFFAIRS.—SECOND FAILURE.—"ASSETS MAY REALISE £10."

A meeting of the creditors of Mr. Charles Henry Hawtrey was held in the Bankruptcy Court yesterday (Wednesday). The receiving order was made upon the petition of a money-lender.

Mr. W. P. Bowyer (Official Receiver), who presided, said that the debtor estimated his liabilities at £20,000, including the balance of £18,000, under a deed of assignment executed by him in January, 1913. His assets might realise £10. He had previously failed in 1893, the order of adjudication being made in the following year. His liabilities on that occasion amounted to £27,332, while his assets were valued at £40. No dividend was paid, and he had not applied for his discharge.

He had since had various engagements, and had also acted as theatrical manager. Recently he had acted in that capacity, in conjunction with another person, under a syndicate at the Apollo. His salary had varied from £150 to £25 a week, it now standing at the latter figure. He had been more or less in difficulties since his previous failure. His position was brought about by unsuccessful productions, which were mainly backed by another person, who advanced moneys and received a share of the profits. In consequence of those losses Mr. Hawtrey, in January, 1913, executed a deed of assignment of his property in favour of a trustee on behalf of his creditors in general. This deed covered his salary, money due or to become due under contracts, and other arrangements for professional services.

His liabilities then amounted to £20,000, and he had paid over £4,000 to the trustee, dividends having been paid to the creditors. Since the execution of the deed he had been compelled to borrow from moneylenders, as his reduced salary was too small to meet his outgoings. That reduction was caused by the outbreak of the war. During the past three years his income had averaged £2,000 per annum. Mr. Hawtrey said that the primary cause of his present position was the war and the losses occasioned thereby, while the immediate causes were a series of actions which he alleged had been brought against him by the trustee under the deed, and the threatened loss of the means of earning a salary.

Mr. F. S. Salaman, who represented creditors, said he had had an interview with Mr. Hawtrey's solicitor, and he thought that although no offer of composition could be made to the creditors at present, some scheme of arrangement could later on be carried through. This would have to be done by arrangement, and was the only chance of the creditors ever receiving anything. Indeed, so long as the trustee under the deed remained, he constituted a "stranglehold" upon Mr. Hawtrey, who would not be in a position to do his best work until he had rid himself of his financial embarrassments. He wanted to pay whatever he could to his creditors, but in the process was not desirous of placing a millstone round his neck.

A resolution for bankruptcy was passed.

How is it that actors (apparently) need so many more of the world's comforts and luxuries than musicians, painters, or authors?

We have had two instances lately of two members of this interesting craft (which is on a level with photography as an art) going through the Bankruptcy Court, but going through with flags flying, heads up, chests out, and passing too poor to pay their way—on £40 a week! It is preposterous.—"Author" in the *Westminster Gazette*.

THE REFEREE.

SUNDAY, NOVEMBER 19, 1916.

The balance-sheet of the Victoria Palace, Limited, for the year ended Nov. 5 last shows that with the balance brought forward from the previous year there is a net sum of £44,209 to be dealt with at the forthcoming general meeting. The directors propose to add £5,000 to the reserve fund, bringing it up to £25,000; to pay off debentures to the extent of £5,000; and, after charging excess profits duty and income tax, and making provision for further liability, to pay a dividend of 17½ per cent., and to carry forward £18,524. Congratulations to All Concerned!

THE REFEREE.

LONDON, JAN. 23, 1916.

The twenty-ninth annual meeting of the London Pavilion, Limited, will be held at the "Pav," next Tuesday afternoon at 2.30. The report of the directors for the year ended Dec. 31 last shows a net profit of £7,164 9s. 10d. and an available balance of £9,724 16s. 7d. It is proposed to pay a dividend of three per cent. on the ordinary shares for the year 1915.

Daily Mail

THE PAPER THAT DEVELOPED AIRMANSHIP.

FRIDAY, FEBRUARY 11, 1916.

SMOKING IN DRURY LANE THEATRE.

CONCESSION TO KHAKI.

Smoking is to be allowed at Drury Lane Theatre at all evening performances, beginning on Monday next.

Mr. Arthur Collins before he arrived at this decision to permit smoking in a theatre with such historical associations made many personal inquiries, and finding that the military element—officers as well as men—were pleased with the idea of being able to smoke during a play instead of waiting till the performance was over made up his mind to introduce the change.

Drury Lane, although the oldest theatre in London, will be the first to allow smoking during the performance of a play. Since the holidays ended and the children went back to school "Puss-in-Boots" has more than ever assumed the features of a big musical play. With its well-ventilated, lofty auditorium the right to smoke in Drury Lane should not lessen the enjoyment of the audience.

Daily Mail

THE PAPER THAT DEVELOPED AIRMANSHIP.

THURSDAY, FEBRUARY 3, 1916.

The manager of St. James's Theatre had almost a shock as a result of an interview with a lady who called one day this week to buy seats for a performance of "The Basker." "Will you kindly tell me," she asked, "what is a 'basker'?" "Well," he answered, "he is a man who takes things very easily—'lazes,' in fact." "Oh! really," said the lady, "I have no patience with people who take things easily. I do not think I will take tickets." "But the play is very amusing," he replied. "No matter," she answered, "these are hot times for encouraging lethargy. Good day." And looking very determined she went away to look for a play with a hero without a fault.

* * * * * *

THE TIMES

SATURDAY, JANUARY 29, 1916.

LYCEUM PANTOMIME MOVED OWING TO A MISHAP.

At the close of the *matinée* performance of the pantomime *Robinson Crusoe* at the Lyceum Theatre yesterday it was found that the iron fire curtain had gone out of order. The result of the mishap was that the evening performance had to be abandoned, while the pantomime itself is to be transferred temporarily to the Princes Theatre, Shaftesbury-avenue.

All last night workmen were engaged in the work of moving, which is to be completed by 1.30 to-day in time for the usual afternoon performance.

THE TIMES

WEDNESDAY, MARCH 15, 1916.

MR. SEYMOUR HICKS AND HIS CREDITORS.

A meeting of creditors was held yesterday at Bankruptcy buildings under the receiving order made on April 30, 1915, against Mr. Seymour Hicks.

Mr. F. T. GARTON, Deputy Official Receiver, presided.

The creditors now accepted a new scheme for the arrangement of the debtor's affairs. The scheme provided that a composition of 6s. 8d. should be paid to the unsecured creditors, except the debtor's wife, who was a creditor for £26,000, and agreed unconditionally to withdraw her claim. All assets which would pass to a trustee in bankruptcy were to vest in Mr. F. S. Salaman, chartered accountant, as trustee under the scheme. The debtor also agreed to assign to the trustee any plays and sketches that he might write and any cinematograph contracts into which he might enter; and to pay to the trustee £1,040 a year, in weekly instalments of £20, from his earnings as an actor. As security for the composition the debtor and Mrs. Hicks agreed to assign to the trustee life policies for £5,000 and £1,000 respectively, and to pay the premiums.

Mr. GARTON reported that the ranking liabilities were £38,327, and, after deducting the debt due to Mrs. Hicks, about £4,817 would be required to pay the composition.

MR. SEYMOUR HICKS'S AFFAIRS.

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Mr. Garton, Deputy Official Receiver, reported that the ranking liabilities were £38,327, and, after deducting the debt due to Mrs. Hicks, about £4,817 would be required to pay the composition.

GAIETY THEATRE

EVERY EVENING at 8. MATINÉE, WEDNESDAYS and SATURDAYS at 2.

Mr. George Grossmith's and Mr. Edward Laurillard's

PRODUCTION

"TO-NIGHT'S THE NIGHT,"

A NEW MUSICAL PLAY.

Book by FRED THOMPSON. Music by PAUL A. RUBENS.

Lyrics by PAUL A. RUBENS and PERCY GREENBANK.

Montague Lovett	...	Mr. VICTOR GOURIET
[illegible]	(A Tango Teacher)	Mr. HENRI LEONI
[illegible]	(Lovett Lovett's Nephew)	Mr. LESLIE HENSON
[illegible]	(Head Waiter at Opera House)	Mr. ROBERT NAINBY
[illegible] Carraway	...	Mr. FREDERICK MORANT
[illegible]	...	Mr. RALPH ROBERTS
[illegible]	...	Mr. STANLEY BRIGHTMAN
[illegible]	...	Mr. FOREST SMYTHE
	AND	
The Honourable Mitten	...	Mr. GEORGE GROSSMITH
[illegible]	...	Miss MADGE SAUNDERS
[illegible] Carraway	(Robin's Wife)	Miss JULIA JAMES
[illegible]	(Her Maid)	Miss AVICE KELHAM
[illegible]	(Of the Piccadilly Theatre)	Miss ADRAH FAIR
[illegible]	(Montague's Wife)	Miss GLADYS HOMFREY
[illegible]		Miss PEGGY KURTON
[illegible]		Miss BARBARA DUNBAR
[illegible]		Miss JUDITH NELMES
[illegible] Vercker	(Guests at the Carraway's)	Miss DORIS STOCKER
[illegible]		Miss ELSIE SCOTT
[illegible]	...	Miss CICELY ELDON
[illegible] Opera House		Miss VERA DAVIS
		Miss VIOLET ASHTON
Alice	(Maid at Daisy's)	Miss IVY COLLETTE

[illegible] in Act II. Scene I, by DOLLY MEWSE and HARRY SINGER.

ACT I. [illegible] ... The Carraway's House at Maidenhead.

ACT II. [illegible] ... Scene 1. Foyer of the Boxes, Royal Opera House.
Scene 2. Covent Garden Market.
Scene 3. Daisy's Flat in Mount Street.

[illegible] Produced by AUSTEN HURGON.

[illegible] "Me" and "My Old Night" by JEROME D. KERN.

[illegible] arranged by GEORGE SHURLEY.

[illegible] Modern Dresses designed and made by LUCILE, LTD., [illegible] Square, W.

[illegible] by B. J. SIMMONS & CO.; M. E. FISHER, LTD.; MICHARD SŒURS;

[illegible] Scenery built by J. PRUNSKILL.

[illegible] Wigs by CLARKSON.

[illegible] by CHAPPELL & CO., LTD.

[illegible] MANUEL KLEIN | Stage Manager ... CHARLES A. MAYNARD

[illegible] 6 to 10. Telephone: Gerrard 2780.

[illegible] in the [illegible] fully in the [illegible] the arrangements being in proper working order.

The Weekly Dispatch.

(115th YEAR.)

LONDON: Carmelite House, E.C.

JANUARY 9, 1916.

The Gaiety Success.

When I went to the Gaiety Theatre the other evening I found that every seat in the house was sold. Even the corner I stood in until a kind friend took me into a box was a cramped one, and I daresay worth money. The offener I see "To-night's the Night" the better I think it. It goes with such wonderful spirit and such untiring gaiety that there is nothing else quite like it anywhere—nothing so catching and tuneful, nothing with such a bevy of animated girls. All that's there is the Gaiety at its best. George Grossmith has seen to that. Therefore, although he and his partner—Mr. Laurillard—are arranging with Mr. Alfred Butt to produce the next piece, must be a long time before it's required. "You may take it from us," said Mr. Grossmith, "that we will not put on any second editions." If they arrange with Mr. Butt, as seems absolutely certain, Ivor Novello and Jerome D. Kern will write the score to an English version of a French farce.

A Real Find.

George Grossmith wrote me last December twelve months from New York, where he had just given "To-night's the Night" its original production, that he had discovered a splendid young English comedian—"he is almost a Teddy Payne," he wrote, "and his name is Leslie Henson. Well, anyone who has seen this young comedian will agree that he is the greatest find made for several years. He can dance, sing, act, and be excruciatingly funny in a delightfully boyish manner. He is not a George Graves, nor does he attempt to imitate him, but he is, I think, funnier, and more resourceful than any other low comedian in musical comedy. Two dancers, Miss Dolly Mewse and Harry Singer, are astoundingly agile in this Gaiety play, and then there is Miss Julia James, looking sweet in a very lovely blue frock. Altogether, a great Gaiety piece.

STRAND THEATRE

ALDWYCH, W.C.

Proprietress - - Mrs. R. N. Meyer.

Dear Sir,

I have pleasure in enclosing seats for the use of your representative at the first performance of my revival at its old home, of

"MR. WU"

By H. M. VERNON and HAROLD OWEN.

On Saturday next, January 8th, at 8.30 o'clock.

Faithfully yours,

MATHESON LANG.

"MR. WU"

By H. M. VERNON and HAROLD OWEN.

CAST.

Wu Li Chang	Mr. MATHESON LANG
Mr. Gregory	Mr. BALIOL HOLLOWAY
Basil Gregory	Mr. ERNEST C. CASSEL
Tom Carruthers	Mr. GEOFFREY DOUGLAS
Holman	Mr. TERENCE O'BRIEN
Murray	Mr. HARDING STEERMAN
Simpson	Mr. A. J. LYNDS
Ah Sing	Mr. GEORGE SKILLAN
The Compradore	Mr. LOUIS ASHMEADE
The Chinese Clerk	Mr. GEORGE MORGAN
A Coolie	Mr. ANDREW LEIGH
Mrs. Gregory	Miss LILIAN BRAITHWAITE
Hilda Gregory	Miss DOROTHY TURNER
Nang Ping	Miss HILDA BAYLEY
Ah Wong	Miss MARY BROUGH
Low Soong	Miss WINIFRED HOWELL

ON MONDAY, JANUARY 10th, 1916, AND EVERY EVENING AT 8.50

D.Y.T.

10/1/16

Orch. Stall

No. F21

MISS HORNIMAN'S COMPANY

IN

"The Parish Pump,"

A Comedy in Three Acts,

By FRANK G. LAYTON.

Jeremiah Chebs... ...	(*Mayor of Silverditch*) ...	CHARLES GROVES
Mrs. Chebs	... (*His Wife*)	Mrs. A. B. TAPPING
Jane	(*Maid of all work*) ...	MARIE ROYTER
Ada Chebs	(*Their Daughter*) ...	MURIEL POPE.
William Chebs	... (*Their Son*)	REGINALD FRY
Rev. Peregrine Potts ...	... ...	...GRENDON BENTLEY
John Rogers	*Town Councillors*	... ERNEST HAINES
David Wishaw		... HERBERT LOMAS
Humphrey Dix		... ...GORDON ASH
Hall Porter	... ...	ARCHIBALD McLEAN
Ada's Girl Friends ...	... ...	... MARIE LEMAN
		... ALICE CALVERT
Lord Silverditch ...	... ...	... STANLEY DREWITT

ACT I. Scenes 1 & 2. ... ... A Room in Mr. Cheb's House.

The curtain will fall for one minute between Scenes 1 and 2 to mark passage of time.

ACTS II. & III. The Mayor's Parlour at the Silverditch Council House.

In Act III. also the curtain will fall for one minute.

Preceded at 8 o'clock by

"Driftwood,"

A Comedy in One Act.

By SEUMAS O'KELLY.

Mr. Drake ...	STANLEY DREWITT
Mrs. Drake ...	MURIEL POPE
Maurice Hamlyn ...	GRENDON BENTLEY
Kendal Nugent ...	CHARLES GROVES
Mrs. Nugent ...	AMY RAVENSCROFT
A Maid ...	MARIE LEMAN

SCENE: The Room in Drake's House in a City Suburb.

BOTH PLAYS PRODUCED BY DOUGLAS GORDON.

General Manager ...	W. ROBERTS MARSHALL
Stage Manager ...	REGINALD FRY
Assistant Stage Manager ...	GORDON FLEMING
Scenic Artist ...	HUGH FREEMANTLE

For Miss Horniman

TUESDAY, JANUARY 11, 1916.

It was Mr. Crummles who first talked of writing plays round a pump. But that was a real pump, and this one of Mr. Frank Layton's is symbolical. His play in fact deals with a question of Municipal Baths, just like Ibsen's *Pillars of Society*. But it must not therefore be assumed that Mr. Layton is just like Ibsen. Indeed, it is bare justice to both parties to say that Mr. Layton is about as unlike Ibsen as any playwright could conceivably be.

His way of going to work is quite engaging in its artless simplicity. He takes our old stage-friends the vulgar self-made Mayor and his vulgar good-hearted wife, his cub of a son, and his "advanced" vixen of a daughter, and turns them inside out, do you suppose? or throws new ironic sidelights on them? Not a bit of it—he blandly presents them once more, the same old article, untrimmed, unchanged.

There is something rather captivating in this naïve appeal to the public love for stock-figures and, as there was plenty of laughter last night, the confidences may well be justified. Probably what the audience liked even better than the stock-figures was the comfortable sensation of knowing what was going to happen. For instance, the curate was rejected by the Mayor as a suitor for his daughter's hand you felt sure that he would turn out to be a duke in disguise, and you were pleased accordingly when he was found to be hail-fellow-well-met with a real live lord.

And you knew that the real live lord would be wheedled by the "advanced" daughter into pleading with the Mayor for the Public Baths, and so it turned out, and you may be sure that poor old Ibsen would never have thought of it, and Miss Horniman's company went through it all with great gusto. Mr. Charles Groves (Mayor) and Mr. Ernest Haines (hypocritical Town Councillor) perhaps with the

The Weekly Dispatch.

(115th YEAR.)

LONDON: Carmelite House, E.C.

ORIGINAL DISPATCH

JANUARY 16, 1916.

An Exceptionally Good Comedienne.

IN a mild way the new three-act play "The Parish Pump," by Frank G. Layton, which Miss Horniman has presented at the Duke of York's Theatre, is amusing. It is a story of parish politics, and as the author was a borough councillor somewhere in Lancashire and knows what he is writing about it is no doubt true to life in character and detail. Mr. Layton has, however, handicapped himself by using a fairly well-worn farcical piece of theatrical machinery for the purpose of holding up a provincial town council to ridicule, and before one act was over we knew pretty well how the story was to end.

The story of an ignorant self-made man rising to the dignity of the office of mayor of his native town and desiring to make "ladies and gentlemen" of his children is not a new one. Mr. Layton would probably be the first to admit it, and as he was palpably out to get laughter by showing us a mayor and councillors who were little more than figures of fun it is best to accept his play at that valuation. The plot of the piece, such as it is, is concerned with two things—the daughter's determination, in spite of the mayor's wishes, to throw herself away on a young curate and the question of baths for the borough. They do not, it can be imagined, offer much scope to a stage producer, but, as I said before, they evoked much laughter. Personally I felt rewarded for going to the Duke of York's Theatre, for I saw there an exceptionally clever actress in the person of Miss Muriel Pope. She is a really good comedienne and a long, long way above the average to be seen in the London theatres.

J. W.

The Alhambra Theatre

LEICESTER SQUARE, W.C.

Dear Sir,

The pleasure of your Company is requested on MONDAY, JANUARY the 10th, to witness

At 9.20 A New Version of

"NOW'S THE TIME!"

with

ADELINE GENEE

J. E. McARDLE

CLYDE COOK OYRA

PHYLLIS MONKMAN

JACK MORRISON ALFRED AUSTIN

FRANK VAN HOVEN

BEATRICE LILLIE IVAN KOTCHINSKY

and

LEE WHITE

At 8.15 SEYMOUR HICKS

and ISOBEL ELSOM

in "The Bridal Suite"

Should it be inconvenient for you to be present, I shall esteem it a favour if you will kindly return the enclosed voucher, when I shall have much pleasure in sending you tickets for any evening more convenient.

Yours faithfully,

ANDRE CHARLOT,

Managing Director.

ROYALTY THEATRE

Licensed by the Lord Chamberlain to J. E. VEDRENNE. Dean Street. W.

TO-NIGHT, TUESDAY, JANUARY 18th, 1916, at 8.15,

MESSRS.

VEDRENNE AND EADIE

PRESENT

"BAULDY"

A Comedy by A. PATRICK WILSON.

Archibald MacGregor	Mr. WATSON HUME
John Morrison	Mr. ERNEST HENDRIE
Tom Wilson	Mr. CAMPBELL GULLAN
Andrew Houston	Mr. ANDREW LAING
William Paterson	Mr. WALTER BISHOP
Mary MacGregor	Miss VI MOFFAT
Nellie MacFarlane	Miss MAY MOORE
Martha Doyle	Miss UNA O'CONNER
Anne Wilson	Miss LIZZIE CHAMBERS
Helen Paterson	Miss MARY CAMPBELL

ACT I.	The Parlour behind Bauldy's Shop
ACT II.	Bauldy's Shop
ACT III.	The Parlour (the following Sunday)

J. E. Jedrienne and Dennis Eadie

request the pleasure of

[illegible] Company

at the Royalty Theatre,

on Tuesday, January 18th 1916 at 8 for 8.15 P.M.

for an Invitation performance of

"Baulby"

a Comedy in three acts by A. Patrick Wilson.

The cast will include Miss D. Moffat, Mr. Dickson Moffat, Mr. Campbell Gullan, and Mr. Watson Hume.

R.S.V.P. before January 12th on which date seats will be allotted and tickets forwarded.

THE DUKE OF YORK'S.

"THE PICTURES."

On Monday, January 24, 1916, was produced here an "exaggeration" in one act, by Walter R. Matthews, entitled:—

The Pictures.

Harry Binch.....Mr. Charles Groves
Mrs. Rowbotham .....Mrs. A. B. Tapping
A Young Lady .....Miss Marie Leman
De Vere Montague .....Mr. Ernest Haines
Alfred .....Mr. Tommy Nickson
Sparrow .....Mr. Gordon Fleming
Mrs. Binch .....Miss Marie Royter
Edouard Lefranc .....Mr. Archibald McLean

Sc.—Living Room in a Country Cottage.

Originally produced at the Gaiety, Manchester, on September 13, 1915, during one of Miss A. E. Horniman's seasons, Mr. W. R. Matthews's clever little play now precedes *The Parish Pump* at the St. Martin's Lane house, and helps with the latter to make a capital evening's entertainment, which should serve Miss Horniman for the remainder of her season. We see no reason why the author should label his play "an exaggeration," for there is more reality in his little farce than we are accustomed to nowadays. What he sets out is not only possible but quite probable, and no doubt happened in the early days of pictures. Mr. Matthews shows both in dialogue and construction the fascination of the "movies" on a working man's wife and family. The author first shows us the dark side. Harry Binch arriving home on a Saturday afternoon discovers that his wife has neglected some of her household duties, chiefly, to provide his usual hot dinner, but in its stead has merely provided him with bread and cheese and cold tea, as she wanted to see a special picture at the new kinema hall, for which she has received a free pass. This sets Binch against the pictures, and he immediately sees in them everything bad. To make matters worse Mrs. Rowbotham, the next door neighbour, sympathises with him, and shows it in a practical manner by providing him with dinner. The meal over, Binch changes his attire, and decides to continue his refreshment at the village public-house. At this juncture the author shows us the other side of the picture. Binch receives several unwelcome callers. First, a young lady, who persuades him to buy two green tickets for a picture exhibition in connection with the local church. His next visitor is the advertising manager of the picture hall, who wants to rent his fowl-house, which backs upon the main street, for the display of his "American" posters, but in this instance Binch, to use his own phrase, soon "tells him off." The next arrival to hinder him is Mr. Sparrow, the butcher, who appears with Alfred Binch, his son, adorned in two of Mr. Sparrow's sheepskins, which he has stolen, the more realistically to represent a cowboy, such as he has seen in the pictures. The now quite exasperated Binch gives way to swearing, and is about to thrash the lad when the unexpected arrival of Mrs. Binch saves the boy. Husband and wife are having words over the attraction of pictures to the detriment of home-life, when a Frenchman, Le Franc, walks in and offers the couple £10 to photograph the Binch's home as a specimen of rural English life. At the same time Mrs. Binch discovers a letter which the postman has left earlier in the day, in which she is informed she has been awarded £5 for the plot of a kinema picture. These slices of luck have the desired effect on Mr. Binch, who now wishes he had "let" the exterior of his fowl-house as an advertising station, and even arranging to pay a visit to the kinema house that night. The cast remains the same as on the initial production in Manchester. Each member gives a capital and natural portrayal of village folk. Mr. Charles Groves's Harry Binch, and Mrs. A. B. Tapping's kindly neighbour, Mrs. Rowbotham are brilliant character studies, while Mr. Archibald McLean's Frenchman also deserves praise.

The PLAYHOUSE

Lessee, FRANK CURZON

To-night, Thursday, Jan. 27, 1916
at 8.30

CHARLES HAWTREY
AND FRANK CURZON'S
PRODUCTION

"Please Help Emily"

A new Play in Three Acts by
H. M. HARWOOD

Characters in order of their appearance.

Francis (Trotter's Servant)	H. R. HIGNETT
Emily Delmar	GLADYS COOPER
Cyrus P. Murdoch (an American) ...	PAUL ARTHUR
Richard Trotter	CHARLES HAWTREY
Herbert Threadgold (His Friend) ...	NIGEL PLAYFAIR
Sir Samuel Lethbridge (Emily's Guardian)	FREDERICK KERR
Lady Lethbridge (His Wife) ...	ELISABETH KIRBY
M. Bosc (Manager of Hotel at Ostend)	JULES DELACRE
Rene Dufour (Guest at the Hotel)	GEORGES DE WARFAAZ
Julia Marchmont (Emily's Cousin)...	HELEN HAYE
Mrs. Moxon (Aunt to Emily and Julia)	LOTTIE VENNE
A Waiter	EDGAR PAYNE
A Belgian	F. FELS
The Lady of the Big Hat	GLADYS MAUDE
A Detective	E. W. TARVER
A Gendarme	A. VIROUX
Servant (at Sir Samuel's House) ...	T. A. BRAIDON
George Delmar (Emily's Father) ...	ERIC LEWIS

Gendarmes, Porter, etc.

ACT I. —Trotter's Flat in Mount Street.

ACT II. —Terrace of the Hotel de la Plage, Ostend (*the following morning*).

ACT III.—Dining Room of Sir Samuel Lethbridge's house in Porchester Terrace (*the following day—noon*).

The Play produced by CHARLES HAWTREY

Gowns by REVILLE & ROSSITER.
15, Hanover Square, W.

Dressing Gown and Pyjamas by Mr. REVILLE.

Miss Lottie Venne's Gowns by Mdme. Hayward, 67, New Bond Street. Hats by Ann Talbot, Ltd., 5, George Street, Hanover Square, W. Uniforms by B. J. Simmons & Co., 6 and 7, King Street, W.C. Scenery by Fraser & Davies. Furniture by Spillman & Co. Wigs by Clarkson.

KENDAL GRIMSTON'S QUARTETTE (Solo Violin—Mr. Paul Brunet) will play selections from his Repertoire during the Intervals.

Stage Manager ...	*B. CAMPLIN-SMITH.*
Assistant Stage Manager ...	*P. E. DIGAN.*
Acting Manager ...	*H. M. THORBURN.*
General Manager ...	*T. B. VAUGHAN.*

MATINEE every WEDNESDAY and SATURDAY at 2.30.

Daily Mail

THE PAPER THAT SECURED

"SINGLE MEN FIRST."

THURSDAY, JANUARY 20, 1916.

Mr. Charles Hawtrey and Mr. Frank Curzon will on Thursday evening, January 27, present at The Playhouse the new comedy by Mr. H. M. Harwood entitled "Please Help Emily." The cast, an exceptionally strong one, includes Mr. Hawtrey, Mr. Paul Arthur, Mr. Fred Kerr, Mr. Eric Lewis, Mr. H. R. Hignett, Miss Lottie Venne, Miss Helen Haye, and Miss Gladys Cooper.

Mr. Paul Arthur has an amusing story to tell of how Mr. Hawtrey invited him to play a part in the piece. "It is an awfully good part, my dear fellow," he said, "and as it must be played by an American, you, of course, are the American to do it." When, however, Mr. Paul Arthur read the play and found that he appeared in only the first act he smilingly declined. "But, my dear good chap," said Mr. Hawtrey to his easy-going friend, "it's a delightful, really delightful part. You come on to the theatre straight from dinner. You go on dressed as you are, and then . . and then . . . you can get back just in time for the coffee." As there was no defence to such an argument, Mr. Arthur capitulated and will play the part.

The Times

FRIDAY, JANUARY 28, 1916.

You never can tell. In some farces all the fun is in the situations and it hardly matters a straw whether the situations are filled by actors or marionettes. In other farces the situations may be funny enough, and yet you feel from the start that what really matters in them is the temperamental idiosyncrasies of the players. *Please Help Emily* is one of the other farces.

To see Miss Gladys Cooper and Mr. Hawtrey going on chattering easily and naturally together and being easily and naturally frivolous and festive, that, you feel, is where you get your real pleasure. But that, somebody else—the author, or the manager, or whoever—apparently feels is not enough, and *à la rigueur* no doubt they are right. There must be elaborately complicated situations, misunderstandings, mistakes of identity, a whole maze of confusion in which Miss Cooper and Mr. Hawtrey must wander about and—Oh, well, flesh is weak, and mazes make some of us yawn.

If only Miss Cooper could have gone on all the time being a delightfully innocent, impulsive minx, just chattering with Mr. Hawtrey and getting him into all sorts of scrapes! And if only Mr. Hawtrey could have gone on all the time being the rather battered young man-about-town turned into the simple, gallant, resignedly and ruefully chivalrous comrade in deference to Miss Cooper's absolute innocence!

One enjoyed every moment of them, because they were so easy and natural and pleasantly idiosyncratic, and so one got a little impatient with the innumerable scrapes invented for them, the elaborate story spun round them, as being rather in the way. There were madcap scrapes in Mount-street (with Miss Cooper looking very sweet in Mr. Hawtrey's pyjamas and dressing-gown), and compromising scrapes at Ostend (with a delicious little talk over a *petit déjeuner*), and dreadful complications about Pekingese dogs impounded by the Customs, bathing adventures with perfect strangers, and aunts with mumps that were not real mumps.

But Miss Lottie Venne was the aunt to whom the mumps were despitefully ascribed, and that was a great comfort, and there were other cheerful items, like the perfect valet of Mr. Hignett, and Mr. Nigel Playfair as a prim young man mistaken for a Don Juan. Also there were items not so cheerful, through no fault of the players, such as a quite unsuitable part for clever Miss Helen Haye, and Mr. Eric Lewis without any chance of being Mr. Eric Lewis, and condemned by the author, or fate, or whatever, to be merely a bore. Indeed, the items made quite a long list, for Mr. Fred Kerr was there too (as a testy old Judge), and Miss Elisabeth Kirby (his wife), and Mr. Paul Arthur (stage-American), and many another yet.

The audience were evidently amused, and the author was called, which was only fair, as he had certainly supplied some of the amusement. Even farces, you see, must have authors. But, for our own part, we should have been even more amused if the author had not made so many and such desperate efforts to be amusing, and had woven less story round the delicious prattle of Miss Cooper and Mr. Hawtrey.

The Weekly Dispatch.

(115th YEAR.)

LONDON: Carmelite House, E.C.

JANUARY 30, 1916.

Heard and Seen at a Premiere.

Just when the lights were lowered in The Playhouse on Thursday evening, a second or two before the curtain was taken up on the first performance of "Please Help Emily," there was a faint rustle of silk in the "prompt" side aisle of the stalls and I heard the voice of the man behind me say to the passing owner of the rustle, "Good night, Ethel," and when the answering voice responded to the salutation with a "Good night, Kiddie," I knew that Miss Ethel Levey had been passing the time of day with Mr. Herbert Buckmaster, the happy husband of Miss Gladys Cooper. Before the figure of Miss Levey—silhouetted against the bright curtain—had time to disappear, the tall form of the Duke of Rutland was seen carefully moving down the aisle. He took a seat a moment or two later in Mrs. Petre's box, and during the play laughed as heartily as any father would do who had that day seen his only son and heir well and happily married.

A Perfect Duologue.

There is not very much to be said about "Please Help Emily." The whole of the first act, up to the moment that Emily's prig of a small fat suitor comes on the stage, is delightful. Could not the author cut that bore of a suitor out of the play? As a simple matter of fact "Please Help Emily" would be the best play in London if made a duologue for Mr. Hawtrey and Miss Gladys Cooper. Their scenes are a sheer delight. Neither of them has ever done anything better, and neither of them owes the author much for what they do. Apart from Mr. Hawtrey and Miss Cooper there is not much to be said. Mr. Paul Arthur plays a little scene with Miss Cooper quite perfectly, and Mr. H. R. Hignett scores as a servant. The rest of a strong cast get nothing to do that is worth doing.

Daily Mail

THE PAPER THAT SECURED "SINGLE MEN FIRST."

THURSDAY, JANUARY 27, 1916.

"Peg o' My Heart," at the Globe Theatre, tops the list of plays now running with a total to-morrow evening of 555 performances. Many months ago, when Miss Laurette Taylor made up her mind to go home to America and the management brought in an actress practically unknown to London—Miss Moya Mannering—they were naturally nervous about the future. As luck would have it, however, a black cat strolled into the theatre, somewhere from Soho, and settled himself down about seven o'clock near the box-office to wash his face. It was the night the new Peg first appeared. One of the staff with an almost Egyptian knowledge of the ways of cats sent out for a pat of butter—margarine will not do—and plastered the toes of the new arrival with the best Dorset. "He'll never leave the theatre now," said the specialist, "and his luck will be good." In a sense the specialist was right. "Peg" continued its success, but Tom—who can almost talk, so intelligent is he—goes away occasionally for a week-end to some old haunt of his in Soho.

J. W.

Daily Mail

THE PAPER THAT DEVELOPED AIRMANSHIP.

THURSDAY, FEBRUARY 3, 1916.

* * * * *

Mr. Frederick Harrison, of the Haymarket Theatre, tells me that one morning this week a lady returned four seats because one of them was for a seat numbered 13. "I want four seats," she said, "but No. 13 must not be one of them." "It is the first time," said Mr. Harrison, "that I have ever met with such a free use of the superstition."

And now may I tell you of an amusing variant—and a perfectly true one—of the 13 superstition? One evening within the past week a military lorry was overturned in a street collision in Central London. Many of the soldiers in it were hurt and were taken to Charing Cross Hospital. One of them who was treated for a bad face cut was informed by the doctor that he had had to have thirteen stitches. "Make it fourteen, for luck," said the soldier, and the doctor to comfort him gave him another.

* * * * *

The Observer.

LONDON: SUNDAY, AUGUST 13, 1916.

FROM THE STRAND TO THE ALDWYCH.

While the performance of "Ye Gods" at the Strand Theatre was proceeding yesterday afternoon the fireproof curtain became unmanageable owing to the breaking of a wire, and the stage being shut off from the auditorium the performance had to be brought to a close. In order that patrons should not suffer disappointment the management immediately made arrangements to transfer to the Aldwych Theatre, and those who had booked seats for the night's performance saw the piece staged there in its entirety.

LUCKY OR UNLUCKY 13?

It is curious how superstitions thrive. This present week, as well as last, will be a busy one in the theatres. Managers made efforts to escape from producing plays, or revues, on evenings already secured by other theatres, yet no one would produce a play last Wednesday because the date happened to be the 13th. Any day but that was the remark made by two well-known West End managers. One play ("A Happy Day"), which reaches a total of 150 performances on Thursday, was produced at Daly's Theatre on May 13, and the revue "We're All In It" came out at the Empire Theatre on July 13.

These are the only examples so far this year of the superstition being flouted. It rarely happens that more than one new play is produced in any year on a 13th day of the month, and many seasons during the past twenty years have gone by without a single instance being recorded.

J. W.

Daily Mail

THE PAPER THAT IS COMBING THEM OUT.

EDITORIAL OFFICES, CARMELITE HOUSE, E.C.

FRIDAY, NOVEMBER 10, 1916.

TICKETS ON THE KERB.

The pavement speculator in theatre tickets, who buys a few tickets for the cheapest reserved seats when a play is drawing full houses and sells them at a profit in the street when people are gathering for the performance, is a rare character in London.

One enterprising fellow who very often combines this speculative business with the hawking of chocolates to the pit and gallery queues got himself into trouble with the management of His Majesty's Theatre during the matinée yesterday by entering the doors for the upper circle to offer tickets to people approaching the pay window. Had he been content to work outside the house he could not have been interfered with, except for causing an obstruction, but as a commissionaire and a policeman caught him trespassing inside the theatre doors he was very quickly marched off to Vine-street Police Station.

The tickets he was selling were those at 2s. 2d., including tax, and as he has been carrying on this trade for a considerable number of weeks and getting a profit of a shilling a ticket, he must have been doing very well in an easy business.

APOLLO THEATRE

SATURDAY EVENING, JANUARY 29th, 1916

and every evening following at 8.0.

SHAKESPEARE'S COMEDY

THE TAMING OF THE SHREW

CHARACTERS.

THE INDUCTION.

A Lord		CHARLES WARBURTON
Christopher Sly	(a Tinker)	**OSCAR ASCHE**
Hostess		LISA COLEMAN
Page		H. TRIPP EDGAR

Huntsmen and Servants.

THE INDUCTION. Scene 1. Before an alehouse on a heath.
Scene 2. A bedchamber in the Lord's house.

THE PLAY.

Baptista, a rich gentleman of Padua		ALFRED BRYDONE
Vincentio, an old gentleman of Pisa		G. F. HANNAM-CLARK
Lucentio, son of Vincentio, in love with Bianca		FRANK J. RANDELL
Petruchio, a gentleman of Verona, a suitor to Katharina		**OSCAR ASCHE**
Gremio	Suitor to Bianca	CALEB PORTER
Hortensio		JAMES STANNERS
Tranio	Servants to Lucentio	H. TRIPP EDGAR
Biondello		FRANK COCHRANE
Grumio, Servant to Petruchio		F. RANDLE AYRTON
A Pedant		FREDERICK PATTRICK
A Tailor		FREDERICK MACKAY
Katharina, the Shrew	Daughters to Baptista	**LILY BRAYTON**
Bianca		GLADYS ELLAM
Widow		MURIEL DOLE

Lords, Ladies and Servants.

THE PLAY. Act I. Scene 1. A street in Padua.
Scene 2. A Room in Baptista's house.

Act II. Scene. Baptista's garden.

Act III. Scene 1. Petruchio's country house.
Scene 2. The same.

Act IV. Scene 1. A street in Padua.
Scene 2. Lucentio's Lodgings.

Stage Manager	for Oscar Asche and Lily Brayton	G. F. HANNAM-CLARK
Machinist		MATT C. COVERDALE
Business Manager		H. CHISWELL BILLING

PRICES OF ADMISSION: Boxes, £1 1s. to £5 5s.: Stalls, 10s. 6d.: Balcony Stalls, 7s. 6d., Last Row, 6s.: Upper Circle, 3s. and 1s.: Pit, 2s. 6d.: Gallery, 1s.

Box Office open 10 to 10. Phone Gerrard 3243.

Nearest Station, PICCADILLY CIRCUS (Tube).

Business Manager (for Mr. Tom B. Davis) .. .. H. F. NOKES

APOLLO THEATRE Lessee and Manager, TOM B. DAVIS

SATURDAY, JANUARY 29th, 1916, and Every Evening at 8
Matinees: Mondays, Wednesdays and Saturdays at 2.15

OSCAR ASCHE and LILY BRAYTON
in
"THE TAMING OF THE SHREW"

CARRICK THEATRE

[illegible] T. DOTT

General Manager ... JOSÉ G. LEVY

SATURDAY, JANUARY 29th, at 8.30, & Every Evening, at 8.30

MATINÉE WEDNESDAY & SATURDAY at 2.30.

[illegible] with Mr. JOSÉ G. LEVY,

MR. HERBERT JAY

SUBMITS

"TIGER'S CUB"

A Romance of Alaska,

In Three Acts.

[illegible]

[illegible] BILL

[illegible] LEVERSEY

[illegible] LEVERSEY

[illegible] HALLADAY HOPE

[illegible] MANNING

[illegible]

[illegible] SAINTSBURY

Miss FRANCES DILLON

Miss MADGE TITHERADGE

[illegible]

SYNOPSIS OF SCENERY.

The Action of the Play takes place in Alaska in the year 1900.

Act 1 ... ... "Tiger's" Shack, Cut-off Creek
Towards the end of April. Evening.

Act 2 ... Bill Slark's Shack on the Golconda
The Same Night.

Act 3 ... ... The Same
The next Morning.

There will be a 15 minutes interval after Act I. and 5 minutes interval only after Act II.

The Play produced by Mr. H. A. SAINTSBURY.

Scenery and Properties [illegible]

Costumes by [illegible]

Playing Cards supplied by [illegible] Lim[illegible]

Alaskan Horse, Great [illegible]

Business Manager ... ... (for Mr. [illegible]) ... VICTOR LEWIS

Stage Manager ... ... HALLADAY HOPE

PROGRAMME OF MUSIC.

ALBERT FOX'S ORCHESTRA [illegible] will play the following [illegible] G. W. BUCKLEY

1. Overture ... "Soldi Gran[illegible] ... *Arcady Pelher*
2. (a) Serenade ... "Rice[illegible] ... *[illegible]ox and Finck*
   (b) Spacker ... *Berlyn*
3. [illegible] When You'll Remember Baby [illegible] Girl) *Herbert*
   "The Devil Believes Me" [illegible] ... *Kern*

Private Boxes, £4 4s., £3 3s., and £2 2s. Stalls, 10s. 6d.
Balcony Stalls, 7s. 6d. and 6s. Upper Circle (Reserved), 5s. and 4s.
Pit, 2s. 6d. Gallery, 1s.
Box Office (C. R. STUBBS) Open 10 a.m. to 10 p.m. Telephone: Gerrard 9518.

THE TIMES

MONDAY, JANUARY 31, 1916.

Probably there is too much romantic Alaskan lingo in this romance of Alaska. Even in that romantic territory somebody, you conjecture, must occasionally talk common prosaic English, if only by inadvertence.

Words like "stunt" and phrases like "gum your face up" agreeably pepper ordinary speech, but to make a whole language out of nothing but such words and phrases is surely to miss the distinction between condiments and viands. The Sheriff's explanation for it all, "Now, boys, this is a miners' meeting," only puzzled you. If he had said, "This is a philological congress" or "This is an organized demonstration of dialect against dictionary," you might have understood better.

Anyhow, you sit up, which is no doubt what you are wanted to do. "Shacks and shocks" ought to be the sub-title of the play. Its people live in shacks and on, for, and by shocks. Men are stuck with knives and shot with revolvers and hurried outside to be hanged from the nearest tree; and these are shocks which you can perhaps like. A young girl is knocked down and dog-whipped; and that is a shock which you probably can't.

But if there really are playgoers (and it is not impossible) who like to wallow in coarseness, brutality, violence, and noise, here is their chance. They will see a forced marriage which is only prevented by a revolver-shot from becoming a rape, they will see bullies in bushies drinking "cawfy" in shacks and dog-whipping the heroine. They will hear a fight to the death going on in the dark, they will find a young English "tenderfoot" going delicately in this Alaskan inferno, getting tried for his life by the slangiest sheriff on record (assisted by myrmidons who have the unanimity without the music of an opera-chorus), but ultimately rewarded with the heart and hand of Alaskan beauty.

They will see some good, hearty, full-blooded acting, too, from Miss Madge Titheradge and Mr. Basil Gill, Mr. Charles Glennoy and Mr. Ambrose Manning, and the rest. We had forgotten the Indian—lo! the poor Indian!—cleverly played by Mr. H. A. Saintsbury, with a strong sense of chivalry, an entirely justifiable pride in being "red" among so many undesirable "white" men, and a really remarkable *crescendo* of grunts. Indeed, to grunt, amid the vulgar din of Alaskan slang, was to choose the better part.

His Majesty's Theatre

Proprietor and Manager - SIR HERBERT BEERBOHM TREE.

By Arrangement with ARTHUR BOURCHIER.

MRS. PRETTY AND THE PREMIER

A Comic Play of Australian Life in Three Acts

By ARTHUR H. ADAMS.

To-night, Monday, Jan. 31st, at 7.30
and Every following Evening at 8.15.
Matinee: Wednesdays, Thursdays and Saturdays at 2.30.

Mrs. Pretty and the Premier

William Power	*(Premier of the Labour Party)*	ARTHUR BOURCHIER
Herbert Dix	*(His Chief Private Secretary)*	NORMAN PAGE
Ernest Bristed	*(His Second Private Secretary)*	H. MANNING HAYNES
Edward Vyce	*(The Labour Party Whip)*	HERBERT BUNSTON
Vernon Harrington	*(Leader of the Opposition)*	MURRAY CARRINGTON
Charles Lukin	*(Reporter on the "Tribune")*	RAY RAYMOND
Gregory	*(Chief Messenger at Parliament House)*	W. S. HARTFORD
Patrick O'Reilly		SYDNEY T. PEASE
Effie Binnn	*(A Stenographer)*	MOLLY TERRAINE
Mabel Cusack		ETHEL CARRINGTON
1st Maid		HILDA GRAY
2nd Maid		SYBIL SPARKES
Helen Pretty	*(Owner of Wyonora Estate)*	KYRLE BELLEW

The Action takes place in Australia, and is supposed to occupy a few days.
The first and last Acts are laid in the Premier's Room at Parliament House,
The second Act passing at The Homestead on the Wyonora Estate.

The Play produced under the sole direction of ARTHUR BOURCHIER.

OVERTURE	"Le Cadi"	*Ambroise Thomas*
	AFTER ACT I.	
SUITE	"The Pagoda of Flowers" ...	*Amy Woodforde-Finden*
	(*a*) Midst the Petals. (*b*) The Star-Flower Tree. (*c*) The Blue Lotus Dance. (*d*) The Return of Oonala.	
INTERMEZZO	"A Summer's Morn."	*Herbert E. Haines*
	AFTER ACT II.	
PARISIAN SKETCH	"Demoiselle Chic"	*Percy E. Fletcher*
MORCEAU	"Rosemary"	*Edward Elgar*
VALSE CAPRICE	"Scene du Bal"	*Eric Coates.*

Miss Kyrle Bellew's dresses by ESTHER, 5, Grafton Street.
Hats by ZYROT, 14, Hanover Square.
Wigs by FOX. Scenery by ARTHUR PULLINGER.

All Male Members of the Cast are either over Military age or have enlisted under Lord Derby's Schei

STAGE MANAGER ... ... } For Mr Bourchier ... ... SYDNEY T. PEASE.
MANAGER ... ... } For Mr Bourchier ... ... WILLIAM BURCHILL.

MUSICAL DIRECTOR—PERCY E. FLETCHER.

STAGE MANAGER—ALFRED BELLEW. ASSISTANT STAGE MANAGER—WILLIAM ABINGDON.

GENERAL MANAGER - - - - - HENRY DANA

PRICES:—Reserved Seats: Private Boxes, £4 4s. 0d., £3 3s. 0d., £1 11s. 6d. Orchestra Stalls, 10s. 6d. Balcony Stalls, 7s. Balcony, 5s. Upper Circle, 4s., 3s., 2s. Unreserved Seats: Pit, 2s. 6d. Gallery, 1s.

For the convenience of visitors to His Majesty's Theatre the Management of the Carlton Hotel beg to announce that the Grill Room is open for Supper until midnight.

Nearest Tube and District Railway Stations—Piccadilly Circus and Charing Cross.

The safety Curtain will be lowered in the presence of the audience once during each performance.

Extracts from the Rules made by the Lord Chamberlain.—The name of the actual and responsible Manager of the Theatre must be printed on every play bill. The Public can leave the Theatre at the end of the performance by all exit and entrance doors, which must open outwards. Where there is a fire-proof screen to the proscenium opening, it must be lowered at least once during every performance to ensure its being in proper working order. Smoking is not permitted in the auditorium. All gangways, passages and staircases must be kept free from chairs or any other obstructions, whether permanent or temporary

The Theatre has now been fitted throughout with the Ozonair System of Ventilation for the constant supply of pure fresh air, by Messrs. OZONAIR, LTD., 96, Victoria Street, S.W.

NOTICE—The Refreshment Bars are open as usual during the Performance; but owing to the new regulations, no Alcoholic Liquors can be served after 9.30 o'clock.

Special Matinee Teas are served in the Foyer of the Theatre after each Morning Performance, consisting of freshly made Tea, cut Bread & Butter and Cake, Price 6d. per person inclusive.

Plays

THE TIMES

TUESDAY, FEBRUARY 1, 1916.

Of course we all have a sneaking fondness for seeing Prime Ministers on the stage. We seem really to get to know them at last. Off the stage most of us can only read about them in the newspapers or in Macaulay, and that seems hardly knowing them at all.

But when they are brought face to face with us in the theatre—man to man, so to speak—why, then, the game of mystery is up, we see them for what they are, as weak as flesh if not weaker, like the celebrated wooden leg, and not boring us with too much dry political shop, bless them, but getting into trouble with the petticoats, and letting their hearts go pit-a-pat and kissing and being kissed—in short, turning out to be just like anybody else.

Not, of course, that the stage ventures to show up our own Prime Minister, whoever he may happen to be, in this merciless fashion. That would never do. We all of us, with our perfect British taste and sense of the proprieties, are agreed to keep up the mystery about *him*. But an Australian Premier—especially a Labour Premier—is another matter. He is fair game. For one thing—the horrid truth must out—we really don't know much about him, and are therefore ready and eager to believe anything, even the worst.

Why, then, has Mr. Bourchier been at the pains of composing an elaborate memorandum to show that in Australia this Labour Premier would be called by everybody "Bill"? What else (as the cricketer said when asked to explain the name "yorker") *could* you call him?

THE VEILED LADY.

And so we believe it all. We believe that Bill really was at work in the Premier's Room until 2 a.m., and then discovered a veiled lady asleep behind the screen and saw her into a cab without even attempting to kiss her. And we believe that the reporter of the Opposition journal saw the Premier seeing the veiled lady into the cab and proposed to publish the story, thereby at once ruining the Premier and turning out the Government. Australian public opinion, you see, is so very squeamish, and, hang it all, you must have a political crisis over something. So why not over a veiled lady and a cab? Aren't they just darlings, these Antipodeans?

Naturally, when Bill tells the simple truth, nobody believes him. The leader of the Opposition is scornful. Even the Chief Government Whip says it's too thin. So Bill lies roundly, and says the veiled lady was his wife, and there you have the Opposition fairly dished. *If*, that is, Bill can only find the lady and make her his wife *pour de bon*. Well, he does find her—or rather, she finds him, for she has a political deal to propose to him—and he woos and wins her, offhand, although she is engaged to—whom do you think? None other than the leader of the Opposition. Give us Australian politics all the time.

And now behold the triumph of Antipodean woman! She is hidden in the Premier's Room (need we say in an elaborate evening gown?) and she spies a division-bell. To stuff her handkerchief and a long kid glove into the bell is the work of a moment. *Cui bono?*—as they say in political circles. Why, to prevent the leader of the Opposition going to the division, while she toys (oh, platonically) with him behind the screen, so that the one vote that was needed to turn her husband out (very near things, Australian Parliamentary divisions) is not recorded, and the Labour Ministry is saved by a petticoat.

MR. BOURCHIER'S "BILL."

This *coup d'état* or *coup de sonnette* altogether makes a new man of Bill. Hitherto he has been only a political machine, he has had no time for love. But now he perceives that lovely woman (with a handkerchief and a kid glove) can be a real force in politics. And, as his Ministry is saved, he's going to enjoy a little honeymoon.

Mr. Bourchier is Bill, and if Australian Premiers are not exactly like that we can only hope that, after seeing him, they soon will be. So dominant a personality is bound to set the type in the end. Nature, as Mr. Whistler told us long ago, always comes round to copying art: "intending" Australian Premiers will be well advised to copy Mr. Bourchier. Miss Kyrle Bellew is lovely woman. She has charm, high spirits, a sense of fun. If there are obvious opportunities for comedy of the subtler sort in her part which she seems to treat at present a little too sketchily, that may be because of our old-world hankering after subtleties. After all, subtleties would probably pass unappreciated by bluff, self-taught, self-made, Labour Premier Bill. Mr. Murray Carrington was smooth and pleasant as the Leader of Opposition, quite a Chesterfield among Australian politicians this, you guess: and Mr. Norman Page was a comic private secretary—which is a tautology, as on the stage all private secretaries are comic.

Daily Mail

THE PAPER THAT SECURED

"SINGLE MEN FIRST."

THURSDAY, JANUARY 6, 1916.

Speaking about the play "Mrs. Pretty and the Premier," which he is to present at His Majesty's Theatre on January 31, Mr. Arthur Bourchier says he has never yet met the author of it. The author, Mr. Arthur H. Adams, is a very successful journalist in Australia and has not been here for a very long time. Many years ago he came to London to seek his fortune, and instead of finding it nearly starved. Eventually he got some short stories accepted and, when able, returned home.

A "high-brow"—rather exclusive—play producing club in Melbourne produced some of his plays, but when he offered them "Mrs. Pretty and the Premier" they refused to have anything to do with it. "A play like that would make money and is not what we care about," they said. The result was he sent it to a publisher in London and through him it has reached Mr. Bourchier and the stage. "It pictures of how democracy levels things in the 'Colonies' will," he says, "astonish the audience. . . Out there the Premier is Bill or Jim to his colleagues and the labouring man."

* * * * *

ON MONDAY, FEBRUARY 7th, 1916, AND EVERY EVENING AT 8.40.

"The Joan Danvers,"

A Play in Three Acts,

BY

FRANK STAYTON.

Annie ...	... ...	MARIE LEMAN
Gladys Danvers ...	... ...	MURIEL POPE
Mrs. Danvers ...	... ...	Mrs. A. B. TAPPING
James Danvers ...	(*of the Danvers' Steamship Company*)	HERBERT LOMAS.
Joan Danvers ...	... ...	EVELYN HOPE
Edward Ross ...	(*Master of "The Joan Danvers"*)	GRENDON BENTLEY
James Danvers, Junr.	... ...	REGINALD FRY
Hartley Warren	(*Local Manager of the Three Stars Marine Insurance Company*)	GORDON ASH

SCENE ... The Living Room of the Danvers' House, Clifton, Bristol.

TIME ... To-day.

Act 1 ... ... Sunday morning, 10.30 a.m.

Act 2 ... The following Friday, 8.30 a.m.

Act 3 ... About three weeks later, 9 p.m.

D.Y.T.

7/2/16

Orch. Stall

No.

TUESDAY, FEBRUARY 8, 1916.

This play, produced last night at the Duke of York's Theatre, is a play of the Manchester School, which term no longer denotes a politico-economical sect (reputed to be nearly extinct), but a group of playwrights generally associated with Miss Horniman's theatrical enterprises and much given to contrasting the rigid conventionality of the older with the frank freedom of the younger generation.

Perhaps this particular theme is getting rather too many variations played on it. Are Victorian parents really so very Victorian as all that, insisting upon Sunday church and filial obedience and early rising and all the rest of it *ad nauseam* of their Georgian (or Edwardian) offspring? And do the offspring really talk about their generation so self-consciously as Captain Stayton apparently supposes?

"Our generation does not use similes," says Miss Joan in reproach of her papa, whose generation did, and, adds Miss Gladys, was painfully fond of the obvious into the bargain. You suspect there will one day come a reaction (Victorian word!) and that some other school of dramatists will, in sheer desperation, present decently reasonable parents revolting against the tyranny of their absurd offspring. But Molière has done that already? Well, the whirligig of time will explain it, or else the law of periodicity.

UNPOPULAR PARENTS.

Meanwhile the youngsters have it all their own way and the parents are getting dreadfully shown up. Here is a parent who (over and above rigid church-going, early rising, &c.) sends a rotten ship to sea in order to make a good thing of the insurance, and is punished by finding that his darling son has run away to sea in her, and that his daughter has secretly married her skipper. Fortunately the ship does not go to the bottom, and the daughter forgives the parent who had nearly made her a widow. She is very sententious, this daughter, and given to sweeping generalization—all men are sentimentalists—and you are to regard generation for generation, to prefer her Victorian mamma, who says weakly, "In my time young ladies," &c., &c.

Daughter and mother were pleasantly played by Miss Evelyn Hope and Mrs. A. B. Tapping, and Mr. Herbert Lomas, an old hand in plays of the Manchester School, made quite a fine thing of the Victorian father, especially when Nemesis (that old Victorian favourite!) laid hold of him. The play was cordially received, and the author made his bow in khaki.

Break Between the Young and Old.

In "The Joan Danvers" presented by Miss Horniman's company at the Duke of York's Theatre Frank Stayton has written a play of the type that Miss Horniman has, so to speak, specialised in. It is an indictment of the generation to which their parents belonged, and for those who are content to believe that young people are usually at war with their fathers and mothers "The Joan Danvers" is good playgoing.

J. W.

Sketches from

"TIGER'S CUB"

NEW THEATRE

Proprietors - - - - - - - - - - SIR CHARLES WYNDHAM and MISS MARY MOORE.

Under the Management of Mr. DION BOUCICAULT.

TUESDAY, FEBRUARY 8th, 1916, at 8.30 p.m.

And every following Evening at 8.30 p.m.

MATINEES—Wednesdays and Saturdays at 2.30. (First Matinee—Saturday, Feb. 12th.)

CAROLINE

A Light Comedy in Three Acts by W. SOMERSET MAUGHAM.

Caroline Ashley	Miss Irene Vanbrugh
Maude Fulton	Miss Lillah McCarthy
Isabella Trench	Miss Nina Sevening
Cooper	Miss Florence Lloyd
Robert Oldham	Mr. Leonard Boyne
Dr. Cornish	Mr. Dion Boucicault
Rex Cunningham	Mr. Martin Lewis

Scene - The Drawing-room of Caroline Ashley's House in Regent's Park, W.

There will be an interval of Ten Minutes between Act 1 and Act 2, and Three Minutes only between Act 2 and Act 3.

The Play produced under the direction of Mr. Dion Boucicault.

RICHARD COLLETT,
Business Manager.

THE TIMES

WEDNESDAY, FEBRUARY 9, 1916.

Of course everybody will be saying that the author fails to keep it up. It is the sort of thing that everybody rather likes saying about anything, and absolutely insists on saying about a light comedy. As though any mortal man *could* keep *Caroline* up to the level of its First Act! The age of miracles is past.

It is more reasonable and kinder to say that, when you start with fun in perfection, you must be well content if the inevitable *decrescendo* of fun thereafter is not too violent. That is Mr. Maugham's case. As his light comedy proceeds he lets it down, but he lets it down gently. His one little mistake, perhaps, was in trying to complicate it, to weave too much pattern into it. Its charm, its point, its virtue was its simplicity.

Its moral—for it has a moral, this light comedy, which has been solemnly preached from innumerable pulpits—is a simple truth, and like most simple truths profound. Caroline states it. It is always a little melancholy to get what you want; everything, particularly woman, is the more desirable for being unattainable. Caroline not only states it, but illustrates it in her own person, and finally shapes her life by it.

She and Robert have been waiting for one another for ten years, waiting until her impossible husband shall have died. They have grown used to waiting for one another. They have enjoyed waiting for one another. Their real life's happiness—*sua si bona norint*—has consisted in waiting for one another. But one fine day the impossible husband does really and truly die, and then for Robert and Caroline everything is changed. Their immediate engagement stares them in the face. Caroline sees it must come. Robert has it on his conscience. Her friends, Maude and Isabella, fly to her to insist upon it. And yet, strange to say, neither Caroline nor Robert feels like it.

THE REFUSAL.

She is nervous, irritable, dreading the moment, really hating the moment. He is tongue-tied, and when at last, with the help of whiskies and soda, he does get out his proposal, he does it so obviously as a matter of duty that Caroline flatly refuses him. He reels under the blow, or thinks he does, then finds he doesn't: then joins her in a hearty burst of laughter. They enjoyed waiting, but have no mind for arriving. And that is the First Act.

Now Caroline is ill, or rather just ill enough for an extra cushion, an extra smart shawl over her feet, an extra-superfine cigarette, and a visit from the doctor. The doctor tells her, not bluntly but gallantly, that she is middle-aged. For proof, hasn't she noticed that the policemen in the street are much younger than they used to be? And that boys and girls are much noisier than they used to be? She admits it, but, declaring that the remedy for middle age is youth, sends for her young and hopeless adorer Rex. She as good as proposes to Rex. But Rex, in his turn, illustrates the moral. He enjoyed being a hopeless lover; to be a successful one would not suit him at all.

So there is no help for it! Robert and Caroline must make a match of it. Maude and Isabella continue to insist. But the moment Robert and Caroline are engaged they begin quarrelling about their houses. Caroline's has a Futurist bath and Robert couldn't bathe in that. Robert's is the orthodox white tile arrangement. Just like a Tubo station, says Caroline. Whenever I took my bath I should be afraid of a boy putting his head in and crying "Tickets, please!" However, Robert is sent off to get the licence. And that is Act II.

A LITTLE COMPLICATION.

Thereupon a little mystifying complication. Caroline decides, after all, that Robert is only able to love her as another man's wife. She must therefore marry some one else—and fixes upon the doctor. The doctor promises to make the awkward announcement, and Robert, Maude, and Isabella are hastily summoned. But the announcement the Machiavellian doctor makes is quite another surprise—a surprise to Caroline herself. He declares (lying roundly) that her impossible husband is *not* dead. General consternation. Then Caroline, in a flash, has the inspiration of her life. She confirms the lie. Why? Because she sees it is the only real way to keep Robert. She sees that they are only happy waiting. They shall go on waiting till the end of time. Robert himself once more declares he has never loved her so much. It is a true *redintegratio amoris*. By becoming for ever unattainable Caroline has become for ever desirable.

A brilliant little play, whatever reservations you choose to make about it, and about the brilliancy of its acting you can make no reservations whatever. Miss Irene Vanbrugh's Caroline is a thing of caprice, petulance, coquetry, artfulness, simplicity, indescribable charm. Her dear friends, Isabella and Maude—Isabella with her soft heart and habit of consoling unhappy lovers with caresses, Maude with her talent for managing her friends' lives for them chiefly by ready and abundant lies—are played in a piquant contrast of styles by Miss Nina Sevening and Miss Lillah McCarthy. Mr. Dion Boucicault is the smoothest and sleekest of ladies' doctors. But the supreme thing is the acting of Mr. Leonard Boyne. Everybody knows his idiosyncrasies—his frequent hesitations, his long pauses, his air of seeming to collect himself with difficulty in a confusing world. Here they are all in place, all the very thing. His scene of proposal in the First Act, ending with the burst of laughter on the sofa, is a *bonne bouche* for epicures. And in that word perhaps one touches the weak point of the play itself: it will furnish laughter for the many, but will sometimes puzzle them. Only epicures, the "happy few," will enjoy the full savour of it.

Daily Mail

THE PAPER THAT DEVELOPED AIRMANSHIP.

WIT FROM "CAROLINE."

MR. SOMERSET MAUGHAM'S NEW SAYINGS.

The dialogue of a play by Mr. W. Somerset Maugham always provides some amusing and witty thoughts. The following are extracts from his new comedy "Caroline," produced at the New Theatre on Tuesday evening:—

My belief is that men don't want to marry. It's not in their nature.

I don't let even my dearest friends see me till I've done my hair.

Men like common sense in a wife, but not in a girl.

A person may have all manner of virtues and yet be insufferable to live with.

There's always something a little melancholy in getting what one wants.

"What is amiss with you?" "Well, for one thing, I do not know my mind!" "The British Empire is governed exclusively by gentlemen who suffer from the same complaint. You mustn't let that worry you."

If Cleopatra had been treated with valerian and massage she would never have made such a fool of herself at the battle of Actium.

A widow is as old as her possible husband, a spinster is as young as her latest young man.

No man feels like marriage before luncheon.

The one reason which infallibly leads to disaster is when people marry because they want to.

The inevitable is only what a fool has not the wit to avoid.

People don't much like meeting their doctor's wife; they're always afraid she knows too much about their insides.

Nothing is so pleasant as to think of the sacrifices that one will never have to make.

The Weekly Dispatch.

(115th YEAR.)

LONDON: Carmelite House, E.C.

FEBRUARY 13, 1916.

IT is a very long time since a new play has been looked forward to as keenly as was W. Somerset Maugham's "Caroline," presented for the first time on any stage by Mr. Dion Boucicault at the New Theatre. What is still more important, the play and the acting justified the anticipation. The theatre before the performance began was as busy and as excited as a theatre used to be on an exceptional first night in the old times. Well-known faces were everywhere. Men such as Earl Craven and Viscount Churchill, famous first-nighters up to a couple of years ago—but since then conspicuous only by their absence—came back again for this one evening. Sir George Alexander, rarely seen in front of the curtain, was out on a "busman's holiday," and Sir Charles Wyndham and Miss Mary Moore, well content that they had got "desirable tenants" in all their three theatres, looked on the scene from a box.

A Comical Tragedy.

That the play entertained the audience there was no doubt. It did not thrill it. That was not the author's intention. "Caroline" is a play of manners, an elegant pleasantly comical tragedy of some well-to-do happy folks who suddenly find they are middle-aged and resent it. But Mr. Maugham does not allow them to resent it for long. His story is supposed to begin at the luncheon hour of the day, and the fate of hero and heroine is settled before they have had a cup of tea. Mr. Maugham calls it "a dish of tea." Here and there he likes to take down an old phrase or word from the shelf, and in this play of manners it is well so. His hero and heroine are real human beings, only Mr. Maugham gives them a fantastic setting. In telling his slight story Mr. Maugham is more than an author; he is an artist.

The things that impressed at the New Theatre were Miss Irene Vanbrugh's charm, her exquisite costumes, the really beautiful apartment that was Caroline's drawing-room, in Regent's Park, and her light but sure playing as the heroine who, to keep the man she loved had to refuse to marry him. "Loving," she thought, "was the important thing, not being loved." And Leonard Boyne as the man who would be ever faithful to Caroline as long as she refused to marry him has to be seen to be appreciated. No actor in England could have equalled him in this play. There were one or two references to Venice in "Caroline"; before the war Somerset Maugham was fond of spending much time in Venice. He has written plays there. Some of the charm of Venice, its fantasy, the sense that what is good always seems old, is in the atmosphere of his comedy. I am told Mr. Maugham wrote this play in six weeks. He is a wonder!

Written in Six Weeks

WALTER KNIGHT

PRESENTS

L'Enfant Prodigue

A Musical Play Without Words. In Three Acts.

Written by MICHEL CARRÉ.

Music by ANDRÉ WORMSER.

Pierrot	(Junior)	ANDRÉE MIELLY
Madame Pierrot	(his Mother)	EUGÉNIE NAU
Phrynette		COLETTE O'NIEL
Pierrot	(Senior)	FERNAND CROMMELYNCK
The Baron		LOUIS GOUGET (His Original Part)
The Servant		GEORGE WELCH

Solo Pianist	LANDON RONALD (On this occasion only)
Musical Director	HENRY GIBSON

The interest of the play commences with the rise of the curtain.

Act 1. House of M. and Madame Pierrot. Departure of the Son

Act 2. Phrynette's Boudoir. Pierrot Abandoned

Act 3. House of M. and Madame Pierrot. Returned and forgiven

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FOLLOW THE CROWD

Written by H. B. SMITH Music and Lyrics by IRVING BERLIN
English Book by ARTHUR WIMPERIS & HARTLEY CARRICK
Staged by TOM REYNOLDS

The Cast includes

[illegible]

[illegible] | JOSEPH COYNE

FAY COMPTON | BLANCHE TOMLIN

KATHLEEN MURRAY | VIOLET ENGLEFIELD | VIOLET BLYTHE

TOM WALLS | LARRY CEBALLOS | CHARLES STONE | ROY ROYSTON

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LONDON, THURSDAY, MAR. 2, 1916.

THE STRAND.

"PETE" REVIVED.

Pete was revived on Thursday evening, February 24, at the Strand, where it is being played in the evenings and at the Wednesday and Thursday *matinées*, *The Merchant of Venice* being still presented on Tuesday and Saturday afternoons. More pretentious in aim and inflated in diction than the eminently workmanlike Barrett *Manxman*, *Pete* has, nevertheless, enjoyed considerable popularity, thanks largely to the touching and sincere embodiment of Kate by Miss Hutin Britton and to the alternately buoyant and unaffectedly strong Pete of Mr. Matheson Lang. Both performers are successfully bringing out the familiar characteristics of the *rôles*, especially in the fourth act, dealing with the return of Kate to the husband "with pained look in his doglike eyes." Mr. Lang still makes all the capital possible in the scenes with "Little Philip," again represented by a real baby, at any rate in the second act, with the quaint and pleasing ceremonies of the presentation of salt and a thimble to "the youngest man on the island" by the oldest couple, William and Sarah.

Daily Mail

THE PAPER THAT DEVELOPED AIRMANSHIP.

FRIDAY, FEBRUARY 25, 1916.

The eighth annual general meeting of shareholders of the Coliseum Syndicate, Limited, was held yesterday at the London Coliseum. Mr. Oswald Stoll (Chairman and Managing Director) presided, and among those present were Mr. F. W. Wyndham, Mr. Walter Battle, Mr. H. J. Thomas, and Mr Benjamin William Broad (Directors), Mr. H. W. Wieland and Mr. J. Bell (shareholders), Mr. W. S. Gordon Michie (Secretary), and Mr. H. Gillespie (Auditor).

The notice convening the meeting was read by the Secretary, the Auditor's certificate was read, and the minutes of the last annual meeting were read and signed.

Mr. Oswald Stoll said: I rise to move the adoption of the report and accounts, which I assume may be taken as read. Reference is made in the report to the interest which we have acquired in the Alhambra. We acquired this interest for two reasons. The one in self-defence; the other as a good investment. Others envied the Coliseum and thought they would like to share in its business, using a reconstructed Alhambra for the purpose, with the probable effect of doing much harm to the Coliseum without doing much good to the Alhambra. If the Alhambra should ever be reconstructed for that purpose, it will now be done not in competition but in very material association with ourselves. The figures of the transaction are not incorporated in these accounts because the transaction itself dates from January 1st this year. They will not look unpleasing, however, when they do appear, and if they are not agreeable, then they can very probably be got rid of at a profit. We have had a very successful year notwithstanding the war. But it was a year of much anxiety and uncertainty, and we benefited largely by a general falling off in the attractiveness of other programmes and several chance opportunities of strengthening our own, as compared with normal times. Consequently we have risen superior to the effects of raids and scares, effects which at times were very damaging to our revenue, but fortunately to none of our people or our property. Though our present is prosperous, what our future is likely to be is veiled in doubt. In the search for means to pay for the war in a way which incidentally will conserve a great monopoly and yield the maximum of profit to operators in high finance, no conventional resource seems too paltry to squeeze dry, no ice too thin to skate upon.

Effect of Extra Taxation.

The taxation, or rather the extra taxation, of public amusements is a proposal which has been well to the fore of late. A newspaper of high-standing published on the second inst. what purported to be a considered article on this subject. This article made the extraordinary assertion that amusements of this kind in this country have never been taxed before. I doubt if there is anything in this country of which that statement can be truthfully made except the profits on Treasury Bills and the right to appropriate or annex public credit. Certainly amusements have been taxed. In one way and another this theatre alone has paid roughly £8,000 on the past year without making allowance for a tax upon alleged excess profits, which may involve a further sum of several thousand pounds. We make no complaint about that. But the writer of the article advocated a 50 per cent. tax on the gross turnover of all places of amusement. Now, I have no hesitation in saying that from the moment such a tax became operative every theatre in the country, including ours, would close its doors, and the benefits of even the taxes we now pay would be lost to the Government. Any same imposition this theatre could bear as well as most theatres, and I may say much the same in reference to the majority of other theatres with which I am connected in their different spheres. Moderate rates of extra-taxation might be quite easily borne by strong houses when weak ones had been crushed out. These might even benefit by the tax. But the question of extra-taxation in this special sense of the amusements of the people in time of war is too serious a matter for us all, apart from its money aspect, to allow it to pass without protest. Public amusements of one kind and another are the only means of maintaining the spirits of immense crowds of the people in the interests of strenuous labours and in the face of the countless depressing influences of the war such as lists of casualties on land and sea which affect so many homes, air raids, false reports, absence of good news, and numerous accidents in crawling about in constant darkness to escape the dangers of occasional raids.

Attacks on Public Amusements a Public Danger.

Under circumstances like these attacks upon public amusements as reprehensible indulgences and arguments to limit them by taxing them out of existence are, in my opinion, a public danger. If it were desired to create a revulsion of feeling against the war, that would be a good way to set about doing it. If everyone were made thoroughly wretched advocates of peace at any price would find thousands flocking to their standard, for, unfortunately, the majority do not trouble to look very far ahead. On the other hand, hard work, which is well paid, with occasional relief at public amusements, tends to maintain a cheerful and hopeful spirit in the long and dreary wait for good news, to say nothing of final victory. That spirit is necessary to the salvation of the country, and should not be either discouraged or stifled or jeopardised for the sake of taxes of which the yield, even if they realised high hopes, would not pay for two hours of the war. One more reason, perhaps more subtle but not less important, which I would commend to the consideration of the proper authorities in dealing with this question is that public amusements are amongst the most expeditious re-collectors of legal tender currency into the banks in transactions which involve practically no imports. In that connection foreign films are the exception, but these might be prohibited altogether during the period of the war after reasonable notice of a month or six weeks had been given. Mr. Stoll moved, in conclusion, that the report and balance-sheet be approved; that out of the balance £59,492 £16,147 be devoted to redemption of debenture stock, that a 25 per cent. dividend for the second half-year be paid, making 25 per cent. for the year, and that £36,262 should be carried forward.

THE REFEREE.

SUNDAY, FEB. 6, 1916.

* * *

For the six months ended Dec. 31 last the directors of the London Coliseum recommend the payment of a dividend at the rate of twenty-five per cent. per annum.

The Stage.

LONDON, THURSDAY, AUG. 24, 1916.

Palace Finances.

The dividend of the Palace Theatre, Ltd., is raised this year from 10 per cent. to 17½ per cent., though the profits for the year ending July 26 stood at £33,403, as against £34,054 last year. £5,000 is added to reserve, making that fund £50,000. £75,174 is invested in the name of the company in War Loan and other realisable stock.

THE DAILY TELEGRAPH.

LONDON, WEDNESDAY, FEB. 23.

EMPIRE THEATRE PROFITS.

The balance-sheet of the Empire Theatre shows that the gross profit of the financial year amounts to £33,261 9s 2d. After deducting rent, rates, insurances, directors' fees, interests on debentures, and other standing charges, and adding the profit brought forward from last year, there remains the sum of £[illegible] to the credit of the profit and loss account to be dealt with at the forthcoming general meeting. The directors propose to write off the excess income-tax premium on redemption policy, and loss on realisation of investments, in all amounting to £4 195 17s, to pay a dividend of 10 per cent., and to carry forward to next account £26,522 9s 9d which is equal to over 51 per cent. of the capital.

THE REFEREE.

SUNDAY, FEB. 20, 1916.

The report of the directors of Moss' Empires Limited for 1915 is of a highly satisfactory nature, the profit amounting to £150,105, as against £96,590 in the previous year. During 1915

Business in the Provinces

was remarkably good, particularly in towns where large numbers of War workers reside and in those in which or close to which regiments have been billeted or are in camp. The dividend for 1915 is at the rate of 8 per cent., as against 5 per cent. in 1914; the addition to the reserve fund is £41,055, as against £13,965; and the carry-forward to current account is £24,618. Congratulations.

* * *

THE REFEREE.

SUNDAY, FEB. 27, 1916.

The annual general meeting of the Alhambra Company, Limited, will be held at the Alhambra next Tuesday at noon. The report of the directors for the year ended Dec. 31 last shows that total receipts amounted to £99,362, the gross profit to £5,514, and the net profit to £592. To this there has to be added balance from the previous year, £663, making a total of £1,255, which the directors propose to carry forward.

* * *

The ordinary general meeting of the Empire Palace, Limited, will be held at the Empire, Leicester-square, next Friday at noon. The report of the directors for the year ended Dec. 31 last shows a profit of £19,389 4s. 1d. After sundry deductions and the addition of the carry forward from the previous year, there is an available balance of £29,657 9s. 9d. The directors propose to pay a dividend of 10 per cent. and to carry forward £26,522 9s. 9d. to the current account.

* * *

In an article on "Music Hall Profits," one of the Financial Dailies on Friday said: "It is a safe assumption that the

Less Extravagant Demands of Star Artists

of all magnitudes have helped not a little towards the increase in net earnings now shown." I can hear A. B. and O. S. murmuring "I Should Smile." Me, too!

* * *

Daily Mail

THE PAPER THAT DEVELOPED AIRMANSHIP.

SATURDAY, MARCH 11, 1916.

LONDON OPERA HOUSE.

BOUGHT BY MR. OSWALD STOLL'S SYNDICATE.

The London Opera House, Kingsway, has been purchased by a very powerful music-hall syndicate in which, we understand, Mr. Oswald Stoll holds the chief interest.

Existing arrangements must, of course, be completed before Mr. Oswald Stoll can take up the reins of management at the London Opera House. He hopes, however, to present a new programme on the Monday before Whitsuntide. Although nothing is yet definitely settled, it is probable that we shall then see a big American novelty. There has, naturally, been a good deal of speculation as to the amount paid by Mr. Stoll for this latest acquisition. To put all doubt at rest, it may not be amiss to state that the precise sum was £55,000, by no means an extravagant figure for a building which, according to Mr. Oscar Hammerstein himself, originally cost £200,000.

D.T. 16/3/16

NEW COMPANIES.

Mr. Manhattan, Ltd. (143,189), was registered on March 3 with a capital of £5,050 in 5,000 preference shares of £1 each and 1,000 deferred shares of 1s. each, to carry on the business of theatre proprietors and managers, producers of stage plays, etc. The subscribers are H. S. Sugden, 36 and 37, King Street, E.C., solicitor, one share; G. B. Brooks, 10, Old Cavendish Street, Cavendish Square, W., solicitor, one share. Private company. The number of directors is not to be less than two nor more than four; the first are to be appointed by the subscribers. Half shall be deemed to have been nominated by holders of deferred shares, numbered 1-500, and the other half by holders of deferred shares, numbered 501-1,000. Qualification, one share. Solicitors, Sugden and Hextall, 36, King Street, E.C.

Strand Theatre, Ltd.—Registered on March 6, with a capital of £10,000 in 9,000 10 per cent. cum. pref. and participating shares of £1 each and 20,000 ordinary shares of 1s. each, to carry on the business of theatre proprietors, etc. The subscribers are C. V. Boeg, 131, Northbrook Road, Ilford, accountant, one ordinary share; J. W. Harper, 83, Montem Road, Forest Hill, S.E., accountant, one ordinary share. Private company. Solicitor, I. Goldman, 9, Southampton Street, Bloomsbury Square, W.C. Secretary, J. J. Hilyer. Registered office, Streatley House, 226, Piccadilly, W.

THE REFEREE.

SUNDAY, JUNE 4, 1916.

The twenty-fourth annual general meeting of the Oxford, Limited, will be held at the Oxford to-morrow afternoon at 2.30. The directors' report for the year ended April 5 last shows a net profit of £6,038 15s. 9d. It is proposed to pay a dividend of 5 per cent.

* * *

The Stage.

LONDON, THURSDAY, MAR. 9, 1916.

CASES IN COURT.

WELCH v. ELLIS AND ANOTHER.—ALLEGED BREACH OF CONTRACT.

On March 6, in the King's Bench Division, before Mr. Justice Scrutton and a common jury, James Welch, actor, claimed damages from Messrs. A. L. Ellis and J. Herbert Jay, producers of the play *A Little Bit of Fluff*, for alleged breach of contract.

Mr. Colam, K.C., and Mr. Cecil Dwyer appeared for the plaintiff; Mr. Hawke, K.C., and Mr. Harold Morris for the defendants.

In opening the case, Mr. Colam said defendants engaged Mr. Welch to play the character part of John Ayers in the farce *A Little Bit of Fluff*, from October 27, 1915, for the run of the piece in London and the country. During the run of the piece in London Mr. Welch was to receive £50 a week and certain percentages of the gross weekly receipts—namely, 5 per cent. up to £800, 7½ per cent. from £800 to £1,200, and 10 per cent. above £1,200. Whilst on tour in the country Mr. Welch was to receive £50 a week only. Plaintiff rehearsed a great many times, but he caught a bad chill and was unable to play. Counsel added that the play had proved a great success, and had the agreement been carried out Mr. Welch would have had £200 a week in percentages. When permission was given to Mr. Welch by his doctor to play, defendants would not allow him to take the part.

Mr. Welch, giving evidence, said that when he saw the dialogue first it was old-fashioned. It was a good play, however, and he told defendants if it was refashioned he would call it "a go." Witness had a good deal to do with altering the play. At one of the rehearsals the stage was very draughty. He was "hopping about" with his coat off and caught a chill. His doctor forbade him to play, and Mr. Desmond took the part he was to fill. He was always ready and willing to play his part when he was about. Since the cancelling of the contract he had had three weeks' engagement at the Coliseum at £200 a week, and out of that he had to pay his company.

Mr. Hawke (cross-examining): On October 15 you got very angry and wrote saying it was quite impossible for you to work with the author, Mr. W. W. Ellis, that all your suggestions were accepted only with a stolid glumness, and that they had better get another actor and count you out?—Witness admitted he wrote the letter, but said he was asked to continue with the part, and agreed to go on. A few days before the production he might have said something about his lungs. "A patient thinks all sorts of things," he added. "I have imagined cancer in the middle of the night." (Laughter.)

Asked if he had given a "solemn assurance" that he would play at Swansea, and, if necessary, would go to the theatre in an ambulance, witness replied: "Not a solemn assurance; a solemn hope. You cannot mortgage the future. You might be dead."

Mr. Hawke suggested Mr. Welch was too ill to appear even in November. Letters from the witness made that clear.

Witness replied that a patient always dramatised himself.

Mr. Hawke pointed out that witness had written: "I am afraid you don't understand how ill I am. Awful nights and fits of coughing that tear me to pieces." Counsel asked, "Is that dramatisation?"—Hopelessly dramatic.

Counsel suggested that plaintiff's constant "gagging" in *Oh! I Say!* kept the play going half an hour beyond the usual time. Witness admitted that he did a certain amount of "gagging," but it was due to the fault of the author.

Mr. George Desmond said that he had been on the stage for sixteen years. For some time he had been understudy to Mr. Welch. He was now playing John Ayers in *A Little Bit of Fluff*. After a fortnight's rehearsal Mr. Welch did not know his part, but that was only to be expected after so short a time. The third act was only read over on one occasion.

In cross-examination, the witness agreed that the part of John Ayers was a very heavy one. He was receiving £13 10s. per week for nine performances.

Further evidence having been called,

Mr. Hawke opened the case for the defence. He said that nobody had ever blamed Mr. Welch. The defendants employed him because they wanted him, and they were very sorry to lose his services. There came a time, however, when they had to keep faith with themselves and the public, and to decide whether they really were bound to keep the part of John Ayers open for Mr. Welch. *A Little Bit of Fluff* was an amusing play and a great success, but had it been played by Mr. Welch without proper rehearsals it might have been a dismal failure. Even if Mr. Welch could rehearse an act in two days it did not follow that the other members of the company with whom he had to act could do so. A preliminary tour was arranged so that the company might learn thoroughly to work together, and Mr. Welch did not play a single performance during that tour.

The defendants were entitled to a month's rehearsals, but after the first fortnight Mr. Welch only rehearsed twice. He submitted that in the circumstances the conduct of the defendants was perfectly reasonable.

Mr. Benjamin Webster said that he had been on the stage for thirty years. He was a member of the Bar. He had seen *A Little Bit of Fluff*. The part of John Ayers was a very "hardworking" part.

Mr. Colam objected to a question whether the provision in the contract for three weeks' provincial tour and four weeks' rehearsal was essential.

Mr. Justice Scrutton: We ought to be told. Judges and juries do not know everything—possibly not even what a little bit of fluff is.

Mr. Anthony Ellis, one of the defendants, theatrical manager, said that in August last he arranged with Mr. Jay to produce *A Little Bit of Fluff* with him. They engaged Mr. Welch to play the leading part. It was vitally necessary that the play should be performed quickly and compactly. He had noticed from the beginning of rehearsals that Mr. Welch was not well. His voice was practically inaudible, but it was obvious that he made a great effort to get through.

Mr. Ellis continued his evidence on Tuesday. He said that when *A Little Bit of Fluff* was being played at Brighton, Mr. Welch went there to rehearse. He was very ill. He was unable to play at night, and on one occasion he said to him (the witness): "I give you my word of honour as a man and a friend that I will 'go on' for the first night in London if I have to go to the theatre in an ambulance. I would not have you think that I am shirking for anything in the world. I'm not." The witness replied, "I scout that idea. Of course, you want to play." In his (the witness's) opinion, Mr. Welch at that time was in a "thoroughly enfeebled condition." Mr. Welch was not fit to appear on the opening night, and the defendants had, therefore, to make a new arrangement with Sir Charles Wyndham and Miss Mary Moore, the lessees of the Criterion, by which they (the defendants) took a smaller percentage of the receipts. Later, Mr. Thesiger, a member of the company, refused to attend "any more *post mortem* rehearsals for the benefit of an actor who did not know his part, and was not fit to play it." Other members of the company also protested against the constant calling and postponement of rehearsals for Mr. Welch.

Cross-examined by Mr. Colam, witness said that the takings at the first Saturday *matinée* performance at the Criterion were £162, and at the evening performance £182. The takings for the week which followed were:—

£1,000	£1,302	£1,255	£1,427
£1,425	£1,522	£1,432	£1,131
£1,598	£1,812	£1,579	£1,493
£1,252	£1,330	£1,223	£1,202
£1,847*			

* Boxing Day week.

Mr. Herbert Jay, the second defendant, said that on the day before that fixed for the production of *A Little Bit of Fluff*, Mr. Welch sent word that he could not play either at the rehearsal or on the first night, and he suggested a postponement until the following Saturday. He (the witness) spoke to Mr. Ellis, and they agreed not to postpone. When Mr. Welch could not play on the Saturday, they decided to dispense with his services.

Mr. Walter Ellis said that he wrote *A Little Bit of Fluff*. He made arrangements with the defendants to produce the play. It had been proposed that rehearsals should continue without a break from 11 o'clock to 5, but about 1 o'clock Mr. Welch used to say that he felt "muzzy," and wanted an interval. When they got to the rehearsals it was more necessary to modify the lines in farce than in anything else. He thought everybody made suggestions in this case, even the scene-shifters. Plaintiff made some suggestions, but he believed that a good many of them were dropped when Mr. Welch did not appear.

Mr. Frank Curzon said that he had seen *A Little Bit of Fluff*. In farce of that kind it was seldom advantageous to have a man gagging. It retarded the action of the play. A provincial tour was very helpful in the opening days of a slap-dash farce. If one got the audience thinking during a representation of that class of play, one was done. (Laughter.)

In cross-examination he denied that he took a strong view about gagging. He discharged Mr. Rignold during the running of *Chinese Honeymoon* for gagging, and his receipts immediately went up. Mr. Rignold brought an action against him and recovered £400.

Mr. Hawke addressed the jury in behalf of the defendants.

Yesterday (Wednesday) the speeches of counsel were concluded, and the judge summed up.

The jury answered a number of questions, put by the judge, in favour of the defendants, and his lordship decided to hear legal arguments on Friday.

WELCH v. ELLIS AND ANOTHER.

In the King's Bench Division, on March 10, Mr. Justice Scrutton gave judgment for defendants in the action—concluded on March 8—brought by Mr. James Welch, against Messrs. Anthony L. Ellis and Herbert Jay.

Plaintiff sought to recover damages for alleged breach of contract to employ him in the farcical play, *A Little Bit of Fluff*. The farce was produced at the Criterion on October 27 last. Mr. Welch, who had been engaged to play the character part of John Ayers, was too unwell to appear, and defendants accordingly cancelled the contract. The jury found, among other things, that plaintiff's failure to perform on the opening night and the first four nights in London, with the uncertain prospect of further performances, was a failure which went to the root of the contract.

After hearing Mr. Colam, his lordship said that both on the finding of the jury and his own view, there must be judgment for defendants with costs.

GAIETY AFFAIRS.

History repeats itself, and so did the shareholders at the annual general meeting of the Gaiety Theatre Company the other [illegible]

The Daily Telegraph

LONDON, SATURDAY, NOV. 4.

DRURY LANE THEATRE.

The nineteenth annual ordinary general meeting of Theatre Royal, Drury Lane (Ltd.) will be held on Tuesday, Nov. 14, at noon. In their report the directors state that the profit for the year ending June 30, after allowing for depreciation, amounts to £5,276 1s 2d, and to this must be added £177 7s 11d, brought forward from last year, making a total of £5,453 9s 1d available profit. They recommend the payment of a dividend of 6 2-3 per cent. (1s per share) on the paid-up capital, leaving £283 7s 1d to be carried forward. It is stated that the autumn drama, "The Best of Luck," is proving most popular. "The Whip" and "Sealed Orders" are being profitably toured in the English provinces. Owing to the success of last year's pantomime, "Puss in Boots," it has been decided to reproduce it next Christmas, with the introduction of a great number of new attractions.

P.W.T.

26 2/1916

Orch. Stall

To be retained
No Bonnets allowed

PRINCE OF WALES THEATRE.

EVERY EVENING AT 8 terminating at 10.45.
Matinees: Wednesday Thursday and Saturday at 2.30

THE SILVER CRUCIFIX,

Re-written and Re-constructed by WALTER HOWARD.

ACT II [illegible]

ACT IV [illegible]

[illegible] by WALTER HOWARD

[illegible] Tube Station Piccadilly Circus

Plays

The name of Mr. Walter Howard has been known to our readers for years past as that of an actor and author of long experience and great success, and latterly his autumn productions at Manchester have been events of some note. He wrote *The Story of the Rosary*, like many preceding plays, "entirely off his own bat," but three hands have avowedly been concerned in the matter of *The Silver Crucifix*, which, produced at the Junction, Manchester, on August 31st year, has now been brought up to Town to the Prince of Wales's, for a four weeks' season, at popular prices. Likely to crowd a larger house for a much longer period is this admirable example of genuine emotional or romantic drama, which was received with such warm favour on Saturday that Mr. Howard was obliged to say a few words of thanks, adding that he would send a congratulatory message to Mr. Rupert Hughes in New York. That American playwright, whose drama has, according to the Prince of Wales's programme, been re-written and reconstructed by Mr. Howard, styled it *Two Women*, when it was produced in New York by Mrs. [illegible] Carter, and it was originally based upon the Italian of Callini, as was stated at the time of the presentation in Manchester. There, also, the action of the play was supposed to take place about 1870 at the time of the Franco-German War; but now the hand of Time has been put on so as to bring matters up to the present War, the last act indeed opening with the rejoicings in Paris and the singing of "La Marseillaise" "After the War." This introduction of semi-topical interest may or may not be thought to have improved a capital play, which needs no manner of adventitious aid, especially as interpreted with such firmness and sincerity by Mr. Howard, Mr. Alfred Paumier, and Miss Annie Saker in the principal parts.

The title, as readers of our fully-detailed Manchester production-notice will remember, referred to an unfinished picture which René Lescarre, a long unsuccessful artist, had been painting, representing his faithful and devoted wife and model, Madeline, as a white-robed Saint holding aloft a silver crucifix. There was also a real crucifix, that had belonged to René's mother, which is shown as aiding in the reclaiming and regeneration of Gabrielle, a notorious dancer and woman of evil reputation, one of the victims of René's intriguing and, at first, prosperous rival, Pascal, who had also desired the virtuous Madeline. Pascal had seemingly read a premonition of Madeline's approaching death in her eyes before she goes out to sell some pictures wherewith to pay off the arrears of rent due for her husband's humble studio. On her way back she is knocked down by a motor, and dies in René's arms, with the knowledge that her last brave adventure had been unnecessary. During her brief absence her husband had heard from his old friend from the South of France, Raymond Du Barry, that his grandfather, with whom he had quarrelled owing to his marriage with Madeline, had died, leaving him a large fortune. Thus all René's prettily-improvised presents of a long-wished-for ornate wedding cake and so forth, which he commissions his sympathetic and kindly artist-and-model friends to obtain as a pleasant surprise for his returning wife, were in vain. However, he remains "terribly faithful" to her memory, as is remarked by Gabrielle, to find whom, as a "living image" of his dead wife, the millionaire-René comes back from South America, at Raymond's suggestion. Brutally treated by her betrayer and protector, Pascal, Gabrielle still prefers his "temper like dynamite" to the "soul of ice" displayed concerning her by René, who, having arranged with her the posing as a model for "The Silver Crucifix" in place of the ever-lamented Madeline, regards merely as a model, and not as "a woman," this child of evil parents, who complains bitterly that she had never "had a chance." The consciousness of this may be considered as the first step in the redemption of Gabrielle, the more showy, if not altogether the more significant and important character of a most interesting dual *rôle*, affording much scope for the talents of such an accomplished emotional actress as Miss Annie Saker again shows herself to be.

To win favour in René's eyes, Gabrielle tries to learn sewing and milking the cow, as well as to give up smoking and swearing; but he treats her with such chilling indifference that when, really because he is afraid of her making him forget that he "belongs to Madeline," he practically orders her out of the studio, much as she had been previously ejected from a fast café, she accepts, in desperation, an offer from Pascal to go back to him. Almost immediately, however, she changes her mind, or, rather, finds that she has "changed her soul"; and, a quarrel ensuing between the two men (for René has at last owned his growing passion for Gabrielle), Pascal is wounded in a duel with pistols in his garden, and Lescarre goes forth, promising to return—when the War is over. He comes back temporarily blinded with a sabre-cut over the eyes, but, on the bandages being removed by a military surgeon, René (whose life, it seems, Pascal, also purified, had saved at the cost of his own) finds that he has recovered his sight sufficiently to see Gabrielle, who had stolen the silver crucifix as a charm and had replaced it round his neck whilst she was acting as Red Cross nurse, posing on the pedestal just as Madeline had done. Thus happily ends a well-contrived play, the more poignant moments of which are relieved by an abundance of straightforward and popularly acceptable comic scenes.

Lessee and Manager
ROBERT COURTNEIDGE.

Proprietor: The Representative of the late Mr. JOHN LANCASTER.

ROBERT COURTNEIDGE'S Production of

MY LADY FRAYLE

A Musical Play in Two Acts, by ARTHUR WIMPERIS and MAX PEMBERTON, with Lyrics by ARTHUR WIMPERIS.
Music by HOWARD TALBOT and HERMAN FINCK.

Cast

Countess of Frayle / Vivien Ingoldsby	MARGOT JOYCE
Virginia Desborough	ANNIE CROFT
Vera de Vere (*a Society Entertainer*)	CICELY DEBENHAM
Mrs. Grundy	JENNIE ARMSTRONG
Honoria	GRETCHEN YATES
Victoria / Amelia / Cordelia / Aspasia (*her Daughters*)	BEATRICE COLLINS / MONA FINECANE / MADGE COMPTON / PHYLLIS HUGHES
Euphemia	URSULA FELTON
Mrs. Desborough	MAUD JAY
Dick Bassett (*Ward of Lady Frayle*)	J. V. BRYANT
The Canon of Dorcaster (*Brother of Mrs. Grundy*)	COURTICE POUNDS
Major Desborough	MARSHALL SHEPPARD
Lucifer D. Nation	CECIL HUMPHREYS
Charles / George (*Footmen to Lady Frayle*)	VERNON KINGSLEY / FRED CREASEY
William Wilcox (*Butler to Lady Frayle*)	ARNOLD RICHARDSON

Dances arranged by ESPINOSA and WILLIE WARDE.
Orchestra under the Direction of ARTHUR WOOD.

Kindly note that the interval between the scenes of Act I will be One minute only.

SYNOPSIS OF SCENERY.

Act I. Scene 1. A Room at King's Frayle (CONRAD TRITSCHLER).

Scene 2. Ballroom at King's Frayle (JOSEPH and PHIL HARKER).

Act II. The Gardens, King's Frayle (JOSEPH and PHIL HARKER).

MATINEE EVERY WEDNESDAY and SATURDAY at 2.15
EVENINGS at 8.15

Nearest Underground Stations: Leicester Square, Piccadilly, Tottenham Court Road.

Dresses by MAISON CHIC, 8, Conduit Street, Bond Street, W. Hats by MIRETTE.
Gentlemen's Wardrobe by POPE & BRADLEY, 14, Old Bond Street, W.
Costumes for Lady Frayle, Vivien and Mrs. Grundy's daughters designed by Miss LILIAN LONG.
Wigs by CLARKSON. Boots and Shoes by H. and M. RAYNE.

Acting Manager	WILLIAM BLOORE
Stage Manager	WALTER L. RIGNOLD
Assistant Stage Manager	DERRICK KNOWLES
General Manager (for ROBERT COURTNEIDGE)	DOUGLAS MILLAR

EXTRACT FROM THE RULES MADE BY THE LORD CHAMBERLAIN. [illegible]

4 48

Upon the occasion of its production, as *Vivien*, at the Prince of Wales's, Birmingham, on Boxing Day, a full notice of the play appeared in the columns of THE STAGE, so that little description of its plot is necessary upon the present occasion. As has already been said, it is the story of Faust, with a difference; and something of the sort has been exploited upon the modern stage by the Austrian dramatist Franz Molnar, in *The Devil*. The devil, in the present case, aims at the soul of a young man, Dick Bassett, through a middle-aged woman, the Countess of Frayle, whose ward he is, and who has fallen madly in love with him. The situation of the legend is therefore reversed, for it is the woman (the Countess) who is given her lost youth and, under the guidance of the evil one—a highly-polished gentleman with the theatrical name of Lucifer D. Nation—emerges from grey hairs and crowsfeet into the bloom of seductive maidenhood as Vivien Ingoldsby. Finally, however, Vivien's love for Dick Bassett attains to the nobility of self-sacrifice, and the devil is defeated of his purpose, the curtain falling upon a situation much as it was at the beginning—with the Countess of Frayle a middle-aged woman again, and Dick restored to the arms of his sweetheart, Virginia Desborough.

QUEEN'S THEATRE

One Minute Piccadilly Tube Station.

(Licensed by the Lord Chamberlain to ALFRED BUTT).

By arrangement with FREDERICK WHELEN.

WEDNESDAY, MARCH 1st, 1916, AT 8.30,

AND EVERY EVENING.

MATINEES—Thursdays & Saturdays at 2.30

A CANADIAN PLAY

IN THREE ACTS

THE LOVE-THIEF

By J. G. CAMBRIDGE.

CAST.

IN ORDER OF FIRST APPEARANCE.

Sallie Williams	DOROTHY STEPHEN
J. Burton Downs	EDWARD SASS
Tom Sparks	C. M. BRUNE
Aunt [illegible]	MARGA la RUBIA
Gerald Rosland	E. H. KELLY
Mary Martin	MIRIAM LEWES
Drake	ALBERT EVREMOND
Togo	RATHMELL WILSON

SYNOPSIS OF SCENERY.

Act I.	Office of J. Burton Downs, Toronto
Act II.	Millinery Shop, Toronto.
Act III.	Ranch House in British Columbia

NOTE.—Six minutes interval between each Act.

BUSINESS MANAGER
STAGE MANAGER — For "The Love-Thief" — WILLIAM ALBERT, ALBERT EVREMOND

BOX OFFICE — (TEN to TEN) — W. H. ANDERSON

THE TIMES

THURSDAY, MARCH 2, 1916.

In *The Love Thief* is a fair sample the Canadian theatre must be a rich treasure-house of unconscious humour, which is a kind of humour highly valued by candid souls. It is better to be funny without meaning it than to mean to be funny and fail. And there is something peculiarly innocent in unintentional fun. It is like the fun of little children or playful kittens, who are to themselves perfectly serious. And no doubt the author of *The Love-Thief* is perfectly serious to himself. His themes are serious enough: seduction, adultery, desertion, persecution, revenge. It is his way of presenting them that is comic, so comic that the audience last night enjoyed an evening of hearty laughter.

The "love-thief" is J. Burton Downs, whose title must be set down in full because he is always called by it. J. Burton Downs has seduced a simple country maiden, who is honourably loved by a young man who is afraid to propose marriage to her because of his dark secret. Tom Shedley is, to tell the dreadful truth, the Tom Jones, a foundling. This stain on his birth robs him in his own eyes of any right to decent matrimony. To his amazement, the girl of his affections thinks nothing of the stain and accepts him. Poor Tom little suspects that she has *her* dark secret, her "past" with J. Burton Downs. J. Burton Downs would prevent the marriage by giving away the dark secret, but is defeated by arrest on a charge of embezzlement. Let out on bail he tracks down the newly-wedded couple and ruins their domestic peace. Why? Because, he gravely explains, he loves Tom almost as a son, seeing that Tom's mother was betrayed by his, J. Burton Downs's brother, and, loving him thus, he cannot abide his marriage to a girl who had been seduced by himself, J. Burton Downs. The explanation made Tom nearly mad, but thoroughly delighted the audience. It all ended for the best, as J. Burton Downs was carried off to 10 years' imprisonment and Tom, setting off one dark secret against another, kissed his wife again with tears.

That accomplished people like Miss Miriam Lewes and Mr. Edward Sass should find themselves presenting work of this remarkable order must be accepted philosophically as among the odd adventures which occasionally befall artists. The laughter of the audience was quite good-humoured, and involved no disparagement of players, who loyally did their best.

Daily Mail

THE PAPER THAT DEVELOPED AIRMANSHIP.

THURSDAY, MARCH 2, 1916.

"THE LOVE THIEF."

NEW PLAY AT THE QUEEN'S THEATRE.

Had he lived in the East in the good old times the Love-Thief would have been a fellow after Bluebeard's heart. It is true there is a difference between the artistic aspirations of the two great men. Bluebeard loved ladies (very many) and with one exception wound up their careers when he placed them in "cold storage."

The Love-Thief—as the villain in the play at the Queen's Theatre last evening is called—did not make murder his hobby. He simply loved to have a pleasant life making people unhappy. He would go any distance to tell a good lie that would injure his friends, and if he could hurt them more by telling the truth, why then he told the truth. He had a son, too. This son also had a hobby: he loved to talk often and for long, and always at the top of his voice. He roamed the country selling goods, and came home to his father's counting-house at intervals to tell him about the winsome, wistful eyes he had seen.

How such a pair of merchants made the dry goods store a success is the author's secret. Eventually, of course, father and son fell out. The boy got a "gun" to blow the old man to "smithereens," but as he wasted time on a preliminary speech the sheriff's men got hold of his prey and took him off to a home for embezzlers. Where the money made in the dry-goods business went to was not explained. Perhaps some character not in the play stole it.

The failure to explain this, and other things, gave this drama by Mr. J. G. Cambridge an unfinished appearance.

J. W.

His Majesty's Theatre

Proprietor and Manager SIR HERBERT BEERBOHM TREE.

February 28

By Arrangement with ARTHUR BOURCHIER.

Every evening at 8. (For a limited number of Performances).

THE ARM OF THE LAW

A Play, in Three Acts, adapted by ARTHUR BOURCHIER from "La Robe Rouge." By BRIEUX.

FRENCH.

Mouzon (*An Examining Magistrate*)	ARTHUR BOURCHIER (this original character)
Vagret (*Public Prosecutor*)	MURRAY CARRINGTON
Pontet (*President of Assize*)	ROY BYFORD
Bunerat (*President of the Court*)	HERBERT BUNSTON
La Bouzule	W. S. HARTFORD
Ardenil	H MANNING HAYNES
Gervais (*Clerk of the Court*)	CLAUDE EDMONDS
Juton (*Chief of Gendarmes*)	RAY RAYMOND
Doorkeeper of the Court	JULIAN CROSS
Madame Vagret	MAY WHITTY
Bertha (*her daughter*)	SYBIL SPARKES
Madame Bunérat	ETHEL CARRINGTON

of Mauleon

BASQUES.

Pierre Etchepare	JERROLD ROBERTSHAW (this original character)
Bridet	CHRISTOPHER STEELE
Marie	BARBARA GOTT
Catialena	MOLLY TERRAINE
Yanetta	KYRLE BELLEW

Preceded by

DOCTOR JOHNSON

A Comedy, in One Act, by LEO TREVOR.

Samuel Johnson, LL.D.	ARTHUR BOURCHIER (this original character)
James Boswell	SYDNEY T. PEASE
Capt. Alan Mackenzie (*of the Guards*)	MURRAY CARRINGTON
Mrs. Boswell	ETHEL CARRINGTON

The Scene is laid in Mr. Boswell's House near Edinburgh. Period, 1775.

HIS MAJESTY'S.

"THE ARM OF THE LAW" REVIVED.

The Arm of the Law, if it leaves our own judicial withers unwrung, is yet a painful play, and after the long forensic torture of the wretched Basque peasants by the remorseless juge d'instruction the relatively happy end that now obtains in lieu of the original catastrophe is a relief for which Mr. Arthur Bourchier can be given much thanks. It is simply and quickly contrived, and it does no hurt to the logical design of Eugène Brieux's purposeful play—a play that, as in the analogous case of Charles Reade's *It's Never Too Late to Mend*, achieved its purpose. It will be remembered that, in the form in which Mr. Bourchier in his able adaptation following the French produced *La Robe Rouge* at the Garrick on February 16, 1904, the distracted Yanetta, cast off by her husband Pierre Etchepare for the fault of the past which she has worthily outlived, but which the examining magistrate had dragged to light, picked up a formidable paper-knife and stabbed him in the back with it. There was scant sympathy for Mouzon, the magistrate, but for his victims the climax was intolerably cruel. M. Brieux no doubt meant it to be, for his humanitarian ends. But these ends were outside the artistic content of his play, which by so much became inhuman. Now, just as she is about to stab Mouzon, Yanetta turns momentarily, and she finds clinging about her skirts her two boys, whom Pierre, no longer beside him with shame and rage at the revelation, has brought as a sign of relenting and forgiveness. And the piece gains in cynicism anything it may lose in frightfulness. The indicted system has plunged Pierre and Yanetta in misery and poverty, whereas the complacent Mouzon not only keeps his life but gains with it promotion and the coveted red robe.

ON THURSDAY, MARCH 2nd, AT 8.45. AND DAILY AT 2.45.

EVENINGS: WED., THURS., AND SAT. AT 8.45.

CHARLES WINDERMERE

(by arrangement with HERBERT CHENERY)

PRESENTS

"JERRY,"

A New Three Act Farce,

BY

WILLIAM ASHLEY.

D.Y.T.

2/3/16

Orch. Stall

No.

Jerry Corby	CHARLES WINDERMERE
Ben Pinmore	GEORGE BEALBY
Dr. Lambert	T. McCAUSLAND STEWART
Miles	BERTE THOMAS
Jane Crank	ETHEL RUSSELL
Mrs. Hubbard	SINNA St. CLAIR
Pearl Burke	HILDA ANTONY
Bertha Smythe	GLADYS FFOLLIOTT
	(By permission of Messrs. GROSSMITH & LAURILLARD)
AND	
Kitty Pearson	YVONNE ARNAUD

SCENE ... CORBY'S FLAT, LONDON.

ACT I. ... After Breakfast. ACT II. ... After Lunch.

ACT III. ... Before Dinner.

The action of the Play takes place in One Day.

Business Manager ...	For Charles Windermere	... ARTHUR PENLEY
Stage Manager ...		... C. B. KESTON
General Manager		BERNARD HISHIN

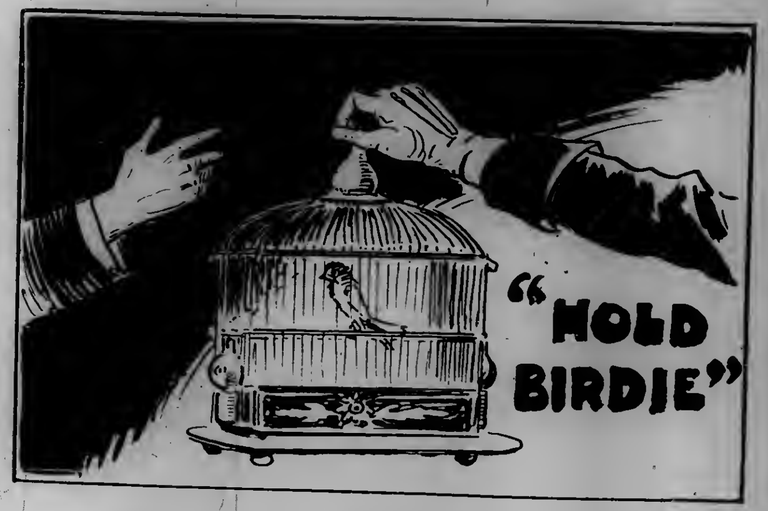
FRIDAY, MARCH 3, 1916.

What would become of farce without whisky-and-soda? In *Jerry*, produced at the Duke of York's Theatre last night, whenever the author's comic vein runs dry the characters' throats get parched too, so that the number of whiskies-and-sodas in itself furnishes a significant criticism.

Jerry wants to marry pretty little Kitty, and Bertha, a fierce dragon in petticoats, insists upon marrying Jerry. How is Jerry to get out of Bertha's clutches? Nothing simpler: he does what every one would obviously do in such circumstances—shams sick, dresses up Kitty in nurse's cap and apron, and persuades an accommodating doctor to tell Bertha that marriage would be fatal to him. Minor delights: Bertha is sent a fool's errand to distant hospitals or to chemists' shops; Jerry howls in pretended agony on his sofa, or forgets which is the injured limb. The consumption of whisky-and-soda steadily rises. There is a perpetual racket of noise, the performers are tremendously energetic, and many people in the audience were frequently moved last night to obviously genuine laughter. Those who were not could at least admit that Jerry was harmless fooling and be thankful for the absence of the usual baby.

Caricatures for Characters.

There is no necessity to describe the play called "Jerry," by William Ashley, presented at the Duke of York's Theatre on Thursday. It is the usual home-grown or colonial (I am not sure which) article which asks the audience to accept caricatures for characters, and shows them acting like lunatics.



Under the Immediate Patronage and in the Presence of

Her Majesty Queen Mary

PROGRAMME

OF THE MATINEE PERFORMANCE IN AID OF THE PRINCESS VICTORIA OF SCHLESWIG-HOLSTEIN'S Y.M.C.A. AUXILIARY COMMITTEE FOR PROVIDING FUNDS FOR CONCERTS FOR THE TROOPS AT THE HOSPITALS AND RECREATION HUTS IN ENGLAND & FRANCE

Committee:

H.H. PRINCESS VICTORIA OF SCHLESWIG-HOLSTEIN (*President*)
THE DUCHESS OF MARLBOROUGH
THE DUCHESS OF RUTLAND
LADY LISTER KAYE
MISS LENA ASHWELL
THE LORD MAYOR OF LONDON
THE EARL HOWE, G.C.V.O.
THE EARL OF DUNRAVEN, K.P.
THE LORD ISLINGTON, G.C.M.G., P.C.

LONDON COLISEUM

Tuesday Afternoon, March 7th, 1916

Chairman and Managing Director - - - - OSWALD STOLL
Manager - - - - - - - ARTHUR CROXTON

15. "THE REAL THING AT LAST"

A Suggestion for the Artists of the Future,
By J. M. BARRIE.

The Lady who lets them loose	Miss IRENE VANBRUGH
1st Murderer	Mr. EDMUND GWENN
2nd Murderer	Mr. NELSON KEYS. (By Permission of Mr. Alfred Butt)
3rd Murderer	Mr. FREDERICK KERR
4th Murderer	Miss GLADYS COOPER
1st Murdered	Mr. NORMAN FORBES
2nd Murdered	Mr. OWEN NARES
Willing to murder	Miss MARIE LOHR
Page (afterwards murdered	Miss TEDDIE GERARD
Her Murderer	Mr. LESLIE HENSON
His Murderer	Miss MOYA MANNERING
Nearly murdered	Mr. GODFREY TEARLE (By permission of the Adelphi Theatre Co.)
Not worth murdering (but murdered)	Mr. A. E. MATTHEWS
Expert in the old methods of murder (subsequently murdered by Mr. Arthur Shirley)	Mr. FREDERICK VOLPE
Murder Specialists	Messrs. GEORGE TULLY, PAUL ARTHUR and CALEB PORTER

Onlookers waiting for the shoes of the above: Misses Scott, May Joyce, Rowland, Ninon Dudley, Dole, Elsie Beerbohm, Royce Kerr, Palmer and Madge Travers. Messrs. Fredk. Norton, Leslie Carter, J. Scott and Ivan Berlyn.

Music arranged and played by Mr. FREDERICK NORTON.

FILM BY BRITISH ACTORS' FILM CO., Ltd.

The ladies and gentlemen appearing in this film, with the exception of Miss Irene Vanbrugh and Miss Teddie Gerard, are members of the British Actors' Film Co., Ltd.

THE TIMES

MONDAY, MARCH 6, 1916.

Much the most important event of the theatrical week is the special *matinée* at the Coliseum to-morrow in aid of the Y.M.C.A. Fund for providing concerts for the troops at the hospitals and recreation huts in England and France. In the presence of the Queen and other members of the Royal Family a remarkable programme will be provided.

In honour of the occasion Sir James Barrie has prepared a "surprise," which will be presented under the title of *The Real Thing at Last*, "A suggestion for the artists of the future." On Saturday there appeared in the *Daily Mail* an "inspired paragraph" about it. We have been at pains to obtain a further "inspired paragraph" from the best—it may indeed be the same—source, and the result of our investigations is as follows:—

The *Daily Mail* is oddly astray in its forecast of the [illegible] *The Real Thing at Last*. It is betraying [illegible] (except to the *Daily Mail*) to say that the [illegible] its inception in the romantic attachment [illegible] this author for the dramatic critic of [illegible] an attachment that must yet find lodging [illegible] Curiosities of Literature, and that has [illegible] to speak, by not being fed upon: all [illegible] dogged efforts to discover who the man [illegible] so far proved abortive. The play will [illegible] a diabolically ingenious contrivance for [illegible] Mr. —— to come out into the open [illegible] his hand clasped.

Without going into detail, it may be suggested that the "surprise" is concerned with the Shakespeare celebrations and the development of Shakespeare's latest rival, the cinematograph. The cast is as follows:—

Daily Mail

SATURDAY, MARCH 4, 1916.

SIR J. M. BARRIE'S SURPRISE.

AN INSPIRED PARAGRAPH.

The piece written by Sir J. M. Barrie for the Y.M.C.A. benefit matinée at the London Coliseum on Tuesday will be entitled "The Real Thing at Last," and thirty-one characters appear in it, with power to add to their number. The scene is laid in Scotland, and all the characters are Scotch, although, as the author says guardedly (as it is not certain that they are to behave well) "their actions are English."

The piece will contain more murders than are usual in this author's work, and these will be especially attended to by Mr. Edmund Gwenn. Mr. Nelson Keys says that his own part is the saddest and strangest and most wistfully haunting in the history of the drama; but Miss Gladys Cooper and Miss Marie Lohr are of the opinion (rather falteringly expressed, however) that the little play is a comedy and they propose to play it on those lines.

Mr. Norman Forbes and Mr. Godfrey Tearle, on the other hand, have lent their services on the distinct understanding that they are taking part in a revue. In order that they may all learn the Scottish tongue, or that there may be no bickering about parts, or merely to save himself the trouble of rehearsing them, the author (we are incredibly informed) has now had the thirty-one locked up like a jury, in one room, from which they will not be released until Tuesday.

The key is said to have been confided to Miss Irene Vanbrugh, and if this key is lost before Tuesday, or Miss Vanbrugh disappears, there will be no performance.

THE TIMES

WEDNESDAY, MARCH 8, 1916.

The large audience, headed by the Queen, Princess Mary, and Prince Albert, which attended the "special performance" at the Coliseum yesterday afternoon in aid of the Y.M.C.A. fund for providing concerts for the troops had to wait until after 5 o'clock for the "titbit" of the entertainment, Sir James Barrie's "surprise," but it proved to be well worth waiting for.

There is always a danger that these well-kept and well-advertised secrets may at the last moment miscarry, but there was no suggestion of the wish *It Had Been Any Thing or Lady*, "a suggestion for the music of the future." In his *Peter Pan* [illegible] Sir James Barrie showed that he [illegible] the possibilities of the film [illegible], and it is in his direction that he has again turned to the element of surprise. Briefly, in connection [illegible] the picture theatres have been [illegible] by the committee which has [illegible] celebrations [illegible] for them but [illegible] the [illegible]. What could be [illegible] than to produce a film version of *Macbeth* [illegible] and with the liberal outlook [illegible] the greatest artistes of the "movies"? And so Mr. Edmund Gwenn, [illegible] producer, presents his film, [illegible] Macbeth, on the screen, has [illegible] in an iron cage. The film [illegible] the greater part of the entertainment [illegible] and it is a joyous piece of fooling. One recognizes most of the accepted accessories of the "pictures." There is a weird piano accompaniment, strung together from a score of popular songs, adapted to suit each incident [illegible] there are the inevitable letters thrown upon the screen in the usual [illegible] handwriting. "Dear Macbeth. The long has gotten old and silly. Stay time. Yours sincerely, Lady M." is the choicest example. But, best of all there are the lively interpretations of the action of the film to explain in aggressive "captions" what is passing. Here Sir James Barrie is in his happiest vein. "The drawing-room at the Macbeths"; the soliloquy of the King, "Those Macbeths: I don't trust them"; "The elegant house of the Macbeths in N.B. is no longer a happy one"; "One murder begets another, and so is the whole world kin." Again, the possibilities of space in a film are exploited. The fight between Macbeth and Macduff is not confined to one spot: it ranges all over the castle, from the courtyard to the roof, and Birnam forest literally comes to Dunsinane. To be in harmony with the picture palace tradition, there must be a happy ending, and so Macduff obligingly forgives and forgets, and Macbeth and his Lady are re-united to the strains of the necessary slow music from the piano.

Yesterday afternoon's audience received the little burlesque with every sign of favour, though one is inclined to think that it would prove even more effective in a smaller theatre. Most of the acting had been done beforehand for the cinematograph, and only Mr. Edmund Gwenn, as the American producer, and Mr. Nelson Keys, as "the dramatic profession in a nutshell," who is always trying to take Lady Macbeth (also enacted by Mr. Keys) out to supper, had real opportunities of scoring, though various other stage favourites made a fleeting appearance.

Plays

ROYAL COURT THEATRE

SLOANE SQUARE, S.W.

Proprietor ... Mr. J. H. Leigh

Under the Management of Mr. OTHO STUART.

SATURDAY, MARCH 11th, 1916, at 8 o'clock

and each subsequent Evening at 8.30. Matinee every Wednesday, Thursday & Saturday at 2.30.

A New Play in Four Acts, entitled

"Kultur At Home"

BY

RUDOLF BESIER and SYBIL SPOTTISWOODE

Cast of Characters:

Lord Lushington ...		OTHO STUART
Mr. Tinworth ...		E. F. MAYEUR
Major Kolbeck		A. E. GEORGE
Lieutenant Kurt Hartling	*Of the 310th Infantry Regiment Prince Oscar Wilhelm*	MALCOLM CHERRY
Lieutenant Baron Otto von Outberg		MARTIN RICCI
Lieutenant von Sieb		ALEC FRASER
Lieutenant von Prösseim		E. C. COMPTON RICKETT
Lieutenant Delmann		FRANCIS LISTER
Lieutenant Reinkampf		CAVENDISH MORTON
Paul		BASIL BOWEN
Schmidt		HENRY LATIMER
Waiter at "Hotel Anglais" ...		E. FLETCHER
Lady Lushington		VANE FEATHERSTON
Margaret Tinworth ...		ROSALIE TOLLER
Frau von Krapp		DORA GREGORY
Frau Kolbeck		MARIANNE CALDWELL
Elsa Kolbeck		DOLLY HOLMES GORE
Sophie von Dorn		MAY HAYSACK
Erica Krauss		UNA VENNING
Minna ... ... (a Maid)		MABEL HICKS

No men are employed in the Theatre in any capacity who should be serving their country.

Acts I., II. and III. Take place at Borstadt, a small garrison town in Prussia.

Act I. in the early part of 1914. Acts II. and III., June, 1914.

Act IV. = At the "Hotel Anglais" in Luxemberg.

August 4th, 1914.

The Play Produced by Mr. OTHO STUART.

General Manager - - - -	JAMES ANNING
Stage Manager - - - -	CLAUDE VERNON
Assistant Stage Manager - - -	HENRY LATIMER

THE TIMES

MONDAY, MARCH 13, 1916.

There are playgoers who delight in war plays, who wish to see the enemy not only shown but shown up by the footlights, who find a relief in crying "Well done, our side!" over a story and a spectacle carefully arranged to evoke that cry. And there are playgoers whom war plays exasperate, whose patriotism is not cheered but offended by a calculated appeal, who feel in their very bones that any actuality of the moment, more especially so overwhelming an actuality as war, is too heavy a burden for art to carry. Both groups, no doubt, were represented at the Court on Saturday night, but, judging from the hearty applause, the Ayes were in a tremendous majority.

What did the Ayes find chiefly to delight them in *Kultur at Home*? In the first place, a certain satisfaction of curiosity. While sitting comfortably in the theatre they were transported to Germany and caught a glimpse of the German home. They saw the German stove and the German supper-table and the Kaiser's portrait, and the men clicking their heels, and the (to them) vulgar plush furniture, and the women dowdy or hideous dresses and hats, and they heard hostesses addressed as "gracious lady" and the band playing the "Wacht am Rhein." Then they had the pleasure of flattering comparisons. They saw, with a pleasant thrill of disgust, the German men gobbling heavy suppers and swilling beer, and behaving vulgarly at an afternoon tea *à l'anglaise*, and being bullies and brutes to their wives; and they saw, with a not disagreeable sense of compassion, German wives turned into domestic slaves, excusing, almost boasting of, their husbands' infidelities as proof of German superabundant virility, and German girls unblushingly cadging for scraps from an English girl's beautiful *lingerie*.

And when the English girl had, in a moment of mad folly, married a German lieutenant, they saw her patiently submitting to a harsh lecture from the colonel's wife on her English extravagance in dress and other "un-German" failings, and suddenly turning upon the lecturer as Elizabeth Bennet turned upon Lady Catherine de Bourgh. And they naturally exulted in the sudden turn. And with immense relief they saw the English wife, after she had been compelled to apologize to the colonel's wife and threatened by her German husband's clenched fist, making a bolt of it, and, on the declaration of war, returning to her own country, which she should never have left. And all these things that they saw might, while some of them must, have happened so, and the authors have not been deliberately unfair, and it is easy to see, given a certain temperament, a certain view of patriotism, a certain view of art, why the Ayes were pleased.

The Other Side of the Case.

Nevertheless, the others were exasperated. In the first place, they reflected that of all moments for getting a faithful vision of German domestic life the very worst is the moment when we are at war with Germany. They thought that these questions of clothes and household taste were in any case trivial, and that the preference for chintz over plush or for a copy of a Leighton over a portrait of the Kaiser is a mere matter of geography, and that to a third nation, say the Chinese, either preference would seem equally ridiculous. And they felt, with a twinge, that the exhibition of the English perpetually showing "good form" and the German "bad" (*i.e.*, English bad) "form" is in itself not the best form. And in the crowning instance of the colonel's wife they couldn't shut their eyes to the other side of the case.

True, the woman was, from any English standpoint, overbearing, insolent—in fact, no lady. But what was the secret of her whole behaviour? The paramount interest of the regiment as a corporate entity. Everything must be sacrificed to the regiment: the officers' wives' longings for pretty clothes, their independence, their inmost thoughts. Well, that is a defensible ideal, if ever there was one. The French officer likes his wife to look smart, so, no doubt, does the English; but if the German Army likes to sacrifice that detail to the regimental ideal, no one can deny that the sacrifice tends to make for military efficiency. The authors probably see this as clearly as anybody else. But they ought to have given it emphatic expression. After all, however, the chief cause of exasperation was not peculiar to this play, but common to all war plays: the aesthetic poverty—inevitable, fatal—of a theme which has not originated in a pure aesthetic impulse, but which is merely an "occasional piece," a vehicle for national complacency, or, to put it at its best, an instrument for "keeping the flag flying."

The players who act the Germans in these war plays must be severely tried. Even the children in their nursery war games don't like it. All the more honour, then, to those who act the Germans with absolute artistic loyalty: to Mr. Malcolm Cherry, for instance, whose Lieutenant Kurt is an admirable performance; and to Miss Dora Gregory, who plays the colonel's wife with a quaint, grim devotion to her ideal which really ennobles the part. Excellent, too, the Frau Kolbeck of Miss Marianne Caldwell, the patient, homely, ill-dressed, good-hearted beast-of-burden, the typical Prussian squaw. Miss Rosalie Toller returns to the stage (again—it seems quite a hobby of hers) to play the young English wife; she makes a thoroughly charming, graceful, and (as of course is quite right) exquisitely English thing of it.

Plays

The Weekly Dispatch.
(115th YEAR.)

LONDON: Carmelite House, E.C.

ORIGINAL DISPATCH

MARCH 12, 1916.

There is very much more than a good entertainment in the new play, "Kultur At Home," which Mr. Otho Stuart presented at the Court Theatre last evening.

There are things to make one think. Episodes that faithfully enough and, in the terms of the drama, illustrate the things that we have come to understand as Prussian—the enforcement of the doctrine of force, for one thing, and the quick resort to brutality, whether it be to subdue a weaker man or to overawe a woman.

The authors do not deal with the great war. The play they have invented is a play of Prussian manners, which ends with the march of the barbarians in August 1914 to the frontier of France. It is the story of a young Englishwoman, refined, charming, and high-spirited, who, on a visit to a family in a German garrison town, meets, falls in love with, and, against the advice of her friends at home, marries a Prussian lieutenant.

The authors, Rudolf Besier and Sybil Spottiswoode (Mrs. John Spottiswoode), tell with vivid force the story of the capture of this young English girl, who—accustomed to a quiet home in England, where her father devoted his whole life to artistic things—succumbed at once to the fascination of the life in the German home, filled with high-spirited, dominating young people. Too innocent herself to detect the petty manners of her new friends, she failed to recognise what difference it would make if her father, in refusing his consent to her marriage with a German, should withhold a dowry. It was otherwise with Kurt, this Prussian lieutenant, who, in his own arrogant fashion, loved her, yet was not content that she should come to him dowerless.

THE BARRACK-YARD STYLE.

Throughout this play there are innumerable incidents (all of them arising naturally out of the situation) that illustrate in detail, and always convincingly, the character, not only of this young German soldier who secures the affection of the young English girl, but also of the system that had fashioned him. The head of the home was Kurt's father—an infantry major, with not much more than the manners of the barrack-yard; a family head who shouted at the servants, talked mainly about food, and reminisced of the glorious days when he, too, was a lieutenant, got into debt, drank beer, and deceived every girl who was fool enough to believe in him.

It was not difficult to imagine the disgust of the refined Englishman who ventured into this military home to take away his daughter. The scene in which he did so was an awful indictment of a class. But the girl was too young to see beyond the manly figure of the man she loved. She told her father she had promised to marry this German soldier. She loved him. She could not go back to England. She wished to marry with her father's consent, but that was all she asked of him.

One can readily discover that in "Kultur at Home" the authors were more intent on giving a vivid impression of the life, feeling, and thought of the military families of a Prussian garrison town than to tell a story. They do not in their story-telling lose sight of this purpose. The play is a deliberate exposition of manners, a relentless exposure of the life, aspirations, and beliefs of a class who are convinced that it is their destiny to rule, educate, and bully the nations of the world.

HOW THE TROUBLE GREW.

The husband, let it be said, was much better than his class. In his coarse way he loved his wife, but he laughed at her disgust when she learned how humbly the wives in that strange society accepted the misdoings of their husbands. "We are full-blooded men, we Germans," he answered, and that was sufficient. It was not, of course, for a community such as this to accept the English manners and ways of the lieutenant's wife. The brightening up of her salon was a satire on their ways of furnishing. Her pretty dresses excited the envy of the women, her naturally innocent hospitality offended the colonel's wife. So the trouble grew.

The authors do not labour this young Englishwoman's disgust and discontent. Her little history serves them to satirise and expose the unconscious vulgarity of the class that would give the world a gift of their provincial Kultur.

It was hardly necessary, for Miss Rosalie Toller, radiantly fair, is in this play the most beautiful and the most charming figure in all the theatres of London. In the slang of the stage, she is playing "a cast-iron part," absolutely actress proof, nevertheless may it be said, that it would not be possible to get anyone to play it better, and it would be impossible to find anyone to look more beautiful than she does, through all these scenes, sordid and otherwise. There are scenes, too—in spite of their effectiveness—in which there is scope for an actress. The confession, for instance, of the young English wife, her confession of unhappiness made to a dear old lady from her now lost home, was beautifully played.

AN UNBROKEN SATIRE.

Mr. Otho Stuart more than justified himself in giving Miss Toller this big part to play. Throughout the four acts she is almost constantly on the stage. Although there are twenty characters in the play it is in reality a play of two people. Margaret and Kurt, and most admirably did Mr. Malcolm Cherry play the young officer. It is the effect of environment on these two widely opposite characters that leads to the drama, once only does Margaret protest aloud against her surroundings, "I must humbly thank God, who of course is German, for putting me among his chosen people," she cried, but the people among whom she was living (in the drama) would certainly have approved her statement. "One day," they tell her, "you will realise the glory of the nation to which you now belong." It was so throughout the story: an unbroken satire of the men and women of the Prussian barracks.

J. W.

WYNDHAM'S THEATRE.

CHARING CROSS ROAD.

Proprietors - Sir Charles Wyndham and Miss Mary Moore

LEICESTER SQUARE Underground Station is next door to this Theatre.

UNDER THE MANAGEMENT OF

FRANK CURZON and GERALD DU MAURIER

On THURSDAY EVENING, MARCH 16th, 1916, at 8 o'clock.

A KISS FOR CINDERELLA

A Fancy in Three Acts

By J. M. BARRIE.

Characters in the Order of their Appearance.

Mr Bodie ...	Mr. O. B. CLARENCE
One Policeman ...	Mr. GERALD DU MAURIER
Miss Thing ...	Miss HILDA TREVELYAN
Mang with a Coat ...	Mr. J. W. MACDONALD
Mrs. Maloney ...	Miss ALMA ELLERSLIE
A Proud Wife ...	Miss ELSPETH DOUGLAS-REID
A Coster ...	Mr. ERNEST GRAHAM
Marie Therese ...	Miss VIOLETTE KEMPLEN
Gladys ...	Miss BABS FARREN
Delphine ...	Miss ALMA BERSEY
Gretchen ...	Miss SUNDAY WILSHIN
A Godmother ...	Miss STELLA CAMPBELL
Lord Mayor ...	Mr. LYSTON LYLE
Lord *Times* ...	Mr. T. GIDEON WARREN
The Censor ...	Mr. D. E. JEFFERIES
A King ...	Mr. WILLIAM LUGG
A Queen ...	Miss EDITH JOHNSTON
A Prince ...	Mr. DU MAURIER
A Page ...	Master RONALD HAMMOND
A Penguin ...	Mr. F. MORTIMER
A Maid ...	Miss BEATRICE FITZGERALD
Doctor Bodie ...	Miss HENRIETTA WATSON
Danny ...	Mr. A. E. GEORGE
A Probationer ...	Miss ELIZABETH POLLOCK

Royals. Misses JOAN CHALLIS, ESME BIDDLE, HELEN HAMILTON, MOLLY KELLY, OLIVE ROYSTON, ARCHIE ALBAN, NOEL BARKER, and NAN WILCOX.

ACT I. ... THE VENUS OF MILO AND ANOTHER (AN ARTIST'S STUDIO)

ACT II. Scene 1 ... A Moment in the Street

Scene 2 ... CELESTE et CIE.

Scene 3 ... A Lady Intervenes

Scene 4 ... A LITTLE CHAMBER IN MISS THING'S HEAD

Scene 5 ... A Moment in the Street

(Some weeks elapse.)

ACT III. THE ROMANTICAL MIND OF A POLICEMAN (Dr. BODIE'S COTTAGE)

All Ladies' Modern Dresses designed by Mr. REVILLE and executed by REVILLE & ROSSITER (1912), Ltd., 15 Hanover Square, W. Other Costumes by B. J. SIMMONS & Co., 7 & 8 King Street, Covent Garden. Scenery by J. A. FRASER and W. H. DAVIES. Furniture by SELLMAN & Co., 101 St. Martin's Lane, W.C. Wigs by CLARKSON. The Floral Decorations throughout the Theatre by HARGRAVES & Co., Dr. Keyser's Hotel Buildings, Victoria Embankment.

The Incidental Music composed by ERNEST BUCALOSSI.

MATINEES EVERY WEDNESDAY AND SATURDAY AT 2.30.

The Orchestra directed by ERNEST BUCALOSSI will play:

1. ACTE I. "Coppelia"	*Delibes*	"THE DANCE OF THE GRASSHOPPERS"	*Ecorcheville*
2. "Sérénade," "A Vos Yeux Le B"	*Edward Lecuona*	5. SERENADE, "Stabilith"	*Bogenski*
3. VALSE, "Reverie"	*J. D. Laborde*	6. VALSE, "Le Cid"	*Massenet*

Stage Manager ...	W. F. LOVELL
Acting Manager ...	J. E. HOUSTON
General Manager ...	T. B. VAUGHAN

Plays

THE TIMES

FRIDAY, MARCH 17, 1916.

A dream rather than a play, and therefore ivileged to have the *décousu* of a dream. gical sequence, cumulative interest, and the ner essentials of any strictly dramatic form not to be sought here. A wayward fancy ods or skims, stopping for a moment at y merry or wise or wistful or tender thought it occurs, playing gently with it, then pping it and passing—lightly, gaily, ckishly on. And that is the virtue, the entment of a dream, when Barrie is the amer.

But you reflect that the dream privilege is a convenience for the author. He can h ap inventions up without the trouble of building them together. He can even think of an and put his sketch away in a drawer and e it out on a favourable day and just add ther Act. Was *A Kiss for Cinderella*, duced at Wyndham's Theatre last night, own off in this way, piecemeal? Some- es you suspect it. There are odd solu- s of continuity, excrescences, loose s. In another man you might have disposed to criticize this. But not with rie, for that would be only cheating your sure. Enjoy his fancies as they come, e moment for the moment's sake," as used to say; they are always beautiful ic. And they are always characteristic h man, not to be had from any other —pure, authentic Barrieisms.

THE CINDERELLA STORY.

et, if you look for it, and look indulgently, e is a certain unity; at any rate, a recurring me. It is, of course, the Cinderella y. You first meet Cinderella as maid- l-work at an artist's studio. The t is puzzle-headed and kind-hearted t else could he be, played by Mr. O. B. ence? and much disconcerted by a call from police (Mr. du Maurier) on account of ashed skylight. Still more disconcerting nderel's familiarity with a few words of man—a suspicious circumstance which the eman feels bound to probe to the bottom. e a "swell" in disguise? The policeman simple test, simple but, in his own word, alliab." If she keeps her valuables in pock, "common": if in her bosom, ady. She proves to keep them in her st. But she lives at "Céleste et Cie," -stre another suspicious circumstance, the policeman determines to follow her er. *Again*: Cinderella is always dreaming is. *Again*: she has tiny feet, which cannot id for the Venus of Milo in the sculptor's o. Digression on the Venus of Milo. ost arm held a baby, the baby fell, and lised knee is so held to catch it. Yes, the is certainly not without its *décousu*.

w to Céleste et Cie in Bond-street. It ovel, and the sub-title of the firm is "The Friend." Cinderella mends coats for ay, prescribes to the sick for a penny, for a penny. But when a customer ing to be lathered for a shave, lo! hish off his enormous beard—it policeman! And at the droll all the wooden boxes hanging on the about the contents of which you wondering (unless you had seen after when you knew), suddenly sprang into life. They contained little babies, tended for a penny, little babies of the Allies, save one, who was Swiss, yet "not exactly Swiss—well, you know." Nobody would take in little Gretchen, so the Penny Friend had to do it. The other babes talked beautiful French, but Gretchen simply lay in her box, "straffing." For safety, Cinderella had put a wire entanglement round it—only the wire was worsted. And the policeman sat down to supper with them all and began to love Cinderella, who kept on listening for the knock, which never came, to summon her to the ball.

TO THE BALL BY DREAM.

Yet to the ball she went—in a dream as she lay out in the cold street with the policeman's comforter wrapped round her. It was a splendid ball, with ladies and gentlemen in Early Victorian clothes, and a King and Queen of Cards, and the Lord Mayor, and another lord, who lorded it over everybody. Lord *Times*, cutting the King short with "less talk" and dotting the Censor, a black demon with a headsman's axe, and showing indifference to reminders of "the good old threepenny days." And beautiful ladies in dreadfully expensive dresses (O Retrenchment Committee!) were rivals for the Prince's favours, and were all beaten by tiny-footed Cinderella as in the old story.

AT THE SEASIDE.

And then—well, then there was rather a jump in the dream (or another Act, perhaps added to the MS. pulled out of the author's drawer). Cinderella, it seemed, had got chilled when dreaming in the cold street, and been laid up with pneumonia in a hospital, and was now convalescing at a lady doctor's somewhere at the seaside. The lady-doctor, stern and practical (was she not played by Miss Henrietta Watson?), looked after wounded Tommies in blue and kept them all in terrified subjection, particularly one played by Mr. A. E. George (not to mention an aristocratic probationer (Miss Elizabeth Pollock) an interesting *débutante* niece, her elderly brother, none other than the sculptor of the First Act. And Cinderella was confined all the time, with no more dreams about balls, but dreaming now always of her friend the policeman. You will have guessed that the policeman was not long in arriving, in proposing a delicious Barrieism, this scene of proposal and in presenting his delighted Cinderella (so romantical, he explains, are the police force) with glass slippers in lieu of an engagement ring. Much pleasant Barrie sentiment about the war, our Tommies and nurses, the present breaking-down of class barriers, and so forth helped the last Act along. But the Act had the unmistakable air of an afterthought.

The evening owed much to Miss Hilda Trevelyan, who was Wendy over again, but Wendy with a difference, a war time Wendy, a little more staid than before, if just as wistful and just as sweet. Mr. du Maurier was triumphantly Dunnanic-esque, that is to say, the very thing where nature was required (as in the stolid inarticulate policeman) and fantastically droll where fantasy ruled (as in Prince Charming at the ball). And so we are the richer for another specimen of genuine Barrie, in spite of, or because of, the war! Happy laughter greeted it all last night, and here and there a not unhappy tear.

Daily Mail

THE PAPER THAT DEVELOPED AIRMANSHIP.

THURSDAY, APRIL 27, 1916.

A candid critic, who admitted that he and his wife had come from the country to do a little play-going for the week, called at the box-office of Wyndham's Theatre to say that the only fault he had with "A Kiss for Cinderella" was the bad "likeness" that the Bond-street scene bore to the real thing. "I can't make out," he said, "what Mr. du Maurier was thinking about when he gave us that bit of paintin'. My wife didn't understand it neither, and I think there are a good many like us." He thought it no good trying to believe it might be juvenile Hoxton's idea of Bond-street. J.W.

Daily Mail

THE PAPER THAT DEVELOPED AIRMANSHIP.

SATURDAY, APRIL 29, 1916.

"A KISS FOR CINDERELLA."

SIR J. M. BARRIE'S PLAY PASSES ITS 50TH PERFORMANCE.

It seems only the other evening since the crowded audience at Wyndham's Theatre acclaimed the first performance of "A Kiss for Cinderella." It was a triumphant evening for Sir James Barrie, and or Mr. Gerald du Maurier and Miss Hilda Trevelyan and every one, young and old, who took part in its presentation.

Now it has passed its fiftieth performance this week—the first of the many milestones it will laughingly pass in its way to make people better and happier—and the audiences have had smiles, and perhaps a tear for sentiment that touches one, just as happened on the first night of this truly Barriesque play.

One feature that tickles the humour of the crowds that are going to see this "Kiss for Cinderella" is the discovery that a young policeman can be just as sentimental and just as romantic as any other young fellow. Once Love compels him to change the authoritative manner of a "law-giver" for that of an idealist with a nice girl in view, Robert becomes a very gallant knight, and now that Sir James Barrie has proven that a Metropolitan constable can be a delightful hero of romance, we can count with certainty on the drama putting in many claims for policemen heroes.

The author of "A Kiss for Cinderella" rates his own particular policeman-hero very highly, for in the dream episode covering the greater part of the central act he appears as Prince Charming, whose hand is competed for by many rival princesses of great beauty, and yet remains true to his first love—the resourceful little Cinderella he met on his beat, and fell in love with at her home in a London slum.

Whether Sir James Barrie contemplates introducing any new whimsicalities into the "Kiss for Cinderella" during its career, as he did after a time with "Peter Pan," the future alone can tell, but, now—on the occasion of the fiftieth performance—there were comical, quaint, and charming features in it that could not be remembered after one visit only, and that one for the first night. J.W.

Lessee and Manager
TOM B. DAVIS

Telephone Gerrard 3243

APOLLO THEATRE,
SHAFTESBURY AVENUE,
LONDON, W.

March 16th, 1916

Dear Sir,

I beg to enclose herewith voucher for

Monday Evening, March 20th, 1916

WHEN

Messrs. VEDRENNE and EADIE'S

PRODUCTION OF

THE MAN WHO STAYED AT HOME

A Play in Three Acts

By LECHMERE WORRALL and J. E. HAROLD TERRY.

Will be transferred to this Theatre.

The Curtain will rise at **8.15 o'clock.**

In the event of you or your representative being unable to be present, will you kindly return the Voucher at your early convenience to

Yours truly,

H. F. NOKES,

Manager for Tom B. Davis

e popular play "The Man Who Stayed ome," which has now reached a total 01 performances, was last evening erred to the Apollo Theatre from the r Theatre. D.M. 21/3/16

Christopher Brent ...	Mr. STANLEY LOGAN
Carl Sanderson ...	Mr. FRANK WOOLFE
John Preston, J.P. ...	Mr. SYDNEY PAXTON
Percival Pennicuik ...	Mr. P. PERCEVAL CLARK
Fritz ...	Mr. V. TARVER PENNA
Corporal Atkins ...	Mr. ROBERT LAWLOR
Mrs. Sanderson ...	Mrs. ROBERT BROUGH
Miriam Leigh ...	Miss RUTH MACKAY
Molly Preston ...	Miss STELLA JESSE
Miss Myrtle ...	Miss EDITH EVANS
Fraulein Schroeder ...	Miss ESMÉ HUBBARD
Daphne Kidlington ...	Miss NORAH BALFOUR

Daily Mail

THE PAPER THAT DEVELOPED AIRMANSHIP.

FRIDAY, MARCH 17, 1916.

KINEMA AT DRURY LANE.

Drury Lane Theatre has succumbed to the lure of the kinema, and, by arrangement completed yesterday with Mr. Arthur Collins, Mr. D. W. Griffith will at that famous theatre present the well-known film of the American Civil War, "The Birth of a Nation," for a season beginning March 22. The picture is to be shown twice daily.

BUCKINGHAM PALACE

1916

Daily Mail

THE PAPER THAT DEVELOPED AIRMANSHIP.

TUESDAY, MARCH 21, 1916.

ROYAL MUSIC-HALL.

WOUNDED AT BUCKINGHAM PALACE TO-DAY.

The first of the three variety concerts to which the King and Queen have invited an audience of wounded soldiers and sailors will take place at Buckingham Palace this afternoon; the others will be given to-morrow and Thursday.

The riding school has been transformed into a theatre, and a few of the front chairs have been reserved for the King and Queen and other members of the Royal Family. Adjoining the riding school a huge marquee has been erected where the soldiers and sailors will have tea before going into the concert.

All the artists who are to contribute to the programme will arrive at Buckingham Palace dressed for the performance they are to give. Mr. Alfred Butt, who has had the entire management of the concerts, had everything well in hand yesterday, and his general manager, Mr. Maurice Volnay, had completed all details.

To-day's programme will be:

Overture, "Musical Memories," conducted by Mr. Herman Finck.

Du Calion, Comedian on the Tottering Ladder.

Mr. Neil Kenyon as a Golf Caddie.

Cornella and Eddie, Acrobatic Eccentrics.

Miss Madge Saunders and Mr. George Grossmith in "They didn't believe me," from "To-nightie the Night" at the Gaiety Theatre.

De Biere in a little conjuring.

Mr. Arthur Playfair, Mr. Nelson Keys, and members of the Palace company in "The Optimist and the Pessimist" scene from "Bric-a-Brac."

Mr. Gerald du Maurier and Miss Gladys Cooper in "The Fatal Typist" (Sir J. M. Barrie).

Mr. Roy Royston and the Palace Girls in "Gilbert the Filbert," from "The Passing Show."

Miss Ethel Levey, "When Mother was a Girl."

Mr. Jack Norworth in (a) "Mother's Knitting Mittens," (b) "Private Michael Cassidy, V.C."

Miss Gwendoline Brogden and Palace Girls and Chorus in "A Hundred Years Ago" Bric-a-Brac.")

SAVOY THEATRE,

STRAND, W.C.

Proprietors THE SAVOY THEATRE AND OPERAS LTD.
Licensed by the Lord Chamberlain to
Mr. RUPERT D'OYLY CARTE, Savoy Hotel, W.C.

Lessee and Manager - Mr. H. B. IRVING

Wednesday, March 22nd, 1916, at 8 o'clock,

THE BARTON MYSTERY

A Play in Three Acts and an Epilogue, by WALTER HACKETT.

Richard Standish, M.P.	Mr. H. V. ESMOND
Sir Everard Marshall	Mr. E. HOLMAN CLARK
Harry Maitland	Mr. GEOFFREY WILMER
Dennis O'Meara	Mr. JAMES LINDSAY
Beverley	Mr. H. B. IRVING
Ethel Standish	Miss JESSIE WINTER
Phyllis Grey	Miss HILDA BAYLEY
Lady Marshall	Miss MARIE ILLINGTON
Helen Barton	Miss DARRAGH
Maid	Miss PSYCHE LE MESURIER

Scene - A Room in the House of Richard Standish in Portland Place.

The Three Acts take place on the Same Evening.
The Epilogue an Afternoon Three Months Later.

The Play Produced for Mr. Irving by Mr. HOLMAN CLARK.

"Psychometry" is "the faculty possessed by certain persons of placing themselves in rapport, either upon hand-to-hand contact, or, for the most part, through the intermediary of some object, with the history of that object. Very detailed facts are then [illegible]

For instance, the medium perceives not only the person in question, his physical appearance, his character, his habits, his interests, his state of health but also, in a series of swift and [illegible] pictures, as on a cinematograph screen, the events which follow one another like the pictures on a cinematograph screen. A scene will be followed by another, the surrounding country, the rooms in which he lives, the people who live with him and who wish him well or ill. [illegible]

[illegible] "Living absorbed like a sponge," a portion of the spirit of the persons in whom it dwells, living in consciousness, [illegible] more probably, that it serves to [illegible] the prodigious throes of [illegible] the one who impregnated it with [illegible] so we are told when given an [illegible] Dr. Dodd, [illegible] to [illegible] a miserable cross-bearer, that of [illegible] Maurice Maeterlinck in *The Contemporary* [illegible] March, 1905.

MATINEES

EVERY MONDAY, WEDNESDAY, & SATURDAY at 2.30.

Stage Manager	Mr. TOM REYNOLDS
Assistant Stage Manager	Mr. REGINALD MONTAGUE
General Manager	Mr. ARTHUR BERTRAM

THE TIMES

THURSDAY, MARCH 23, 1916.

Mainly about Beverley. He is not *the* mystery, but he is *a* mystery—or half of him is—and the whole of him is capital fun.

He is not a bit like Lydia Languish's Beverley. He is, in fact, a psychometrist, or a psychometrician, or a psycho something. They get out of the terminological difficulty on the stage by calling him, *tout court*, a "psychic." You will, of course, have guessed what this name means. What else could it mean but that the fellow has only to come into contact with some article of yours to have a vision of you, more particularly of you when you are up to some mischief? Thus merely by sitting in a chair which was last occupied by the widow of a murdered man he knows that the lady has stolen and hidden a document which, if produced, would at once prove the innocence of the man who has been condemned to death for the murder.

But that is "an easy one." It is when the lady has surrendered the document and cleared the condemned man and everybody is naturally asking, "Then who *is* the murderer?" that Beverley comes out really strong. He says it is some one in the room, and in a kind of trance proceeds to "reconstitute the crime," with the result that the murderer is found to be a comparatively unimportant young lady whom you never suspected for a moment. There you have the psychometric or psychometrical side of Beverley.

AN EXPANSIVE HUMBUG.

But that, good as it is, is not his best side. The best side of him is sheer humbug. Beverley is Sludge the Medium. As he explains, he can't always be psychometrizing in real earnest, his abnormal powers have their limits. Like Homer, *aliquando dormitat*. But the gulls insist upon being gulled, so Beverley has to pretend. He does—grossly, impudently, with tongue in cheek—and always successfully. In the intervals he rifles the cigar-box and empties the brandy decanter, or else, like the other hypocrite Tartuffe, makes tremendous play with his knife and fork. He has a rich sense of humour, too; enjoys the gullibility of his gulls and his own virtuosity.

In a word, Beverley is immense. Mr. Irving obviously revels in him, expands with his expansiveness, psychometrizes for all he is worth, lifts his humbug on to the level of the fine arts. We should like some day to see Mr. Irving play Tartuffe. Only it must be in French—for English translations of Molière are the abomination of desolation.

Round Beverley there is quite a complicated play. It is a little too complicated for our taste, too bewildering, too full of "sells" and surprises. You have, *e.g.*, a long scene of high-pressure intensity, wherein a jealous husband strangles his wife, and lo! you are given to understand that it was only a dream. You have been "sold."

Then the author is at tremendous pains to fasten your suspicions about the Barton murder on the wrong woman. He succeeds. You never guess the right woman till Beverley spots her—"sold" again! The art of drama is not the art of deception. It is much better fun to know beforehand and to enjoy the delicious anguish of watching the people on the stage getting to know than to have a momentary shock of surprise. In other words, we prefer the method of Sophocles and his *Œdipus Tyrannus* to the method of Mr. Walter Hackett and his *Barton Mystery*.

SOPHOCLES AND THE TELEPHONE.

Yet, in one respect, Mr. Hackett is furiously classical, as classical as Sophocles. He preserves through the whole play, through two murder trials and a dream-murder, the Unity of Place. It is done by telephones and telegrams and special messengers in taxis. The people seem to be always sitting on sofas, getting telegrams to say how "the defence" is going, and waiting for the verdict of the jury, or for the result of somebody's interview with the Home Secretary. It is like those shops where you put your ear to a receiver and enjoy a whole opera and the cheers of the audience. But it is monotonous, after all, and you have an itching desire to be in Court or get a glimpse of the Home Secretary. We know that Mr. Hackett can plead Sophoclean example. Sophocles would have done it all by "messengers." But Mr. Hackett's style is not Sophoclean—and the telephone on the stage has long become a nuisance.

Mr. Holman Clark and Miss Marie Illington are a comic couple; Mr. H. V. Esmond and Miss Jessie Winter and Miss Hilda Bayley do the serious business; Miss Darragh is almost tragic. They are all very good and the complicated story they have to work out is all very well—but the real salt and savour of the thing is Beverley. "My Beverley!" as Lydia Languish cried in romantic ecstasy. Beverley the psychic, Beverley the Sludge, immense Beverley!

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1916
Waters, J.
Plays

The Weekly Dispatch.
(115th YEAR.)

LONDON: Carmelite House, E.C.

MARCH 26, 1916.

Daily Mail

THE PAPER THAT DEVELOPED AIRMANSHIP.

SATURDAY, APRIL 1, 1916.

PSYCHIC DETECTIVE.

AMUSING INTERVIEW WITH MR. WALTER HACKETT

A STORY OF LAZINESS

STAND AND DELIVER

A Romantic Comedy in Four Acts and Seven Scenes,

by JUSTIN HUNTLY McCARTHY.

Claude Duval	ARTHUR BOURCHIER
Tobias Paddock	CHARLES ROCK
Chevalier de Pontac	MURRAY CARRINGTON
Mr. Justice Hogben	JERROLD ROBERTSHAW
Arkinshaw *(Captain of the "King of Babylon")*	ROY BYFORD
Dognose *(Also of the "King of Babylon")*	SYDNEY T. PEASE
Fender *(Landlord of "The Long Ladle")*	JULIAN CROSS
Sir John Unthanke *(Governor of Newgate)*	FRANK PETLEY
Gaoler	W. S. HARTFORD
A Bellman	FRANK RIDLEY
The Duke of Buckingham	MANRICO BACCI
Lord Brounker	GEORGE LAUNDY
Sir Charles Sedley	CHRISTOPHER STEELE
Sir Peter Lely	TOM HESLEWOOD
Richard Talbot	CHARLES DORAN
Berinthia Opie	KYRLE BELLEW
The Duchess of Richmond	FRANCES TORRENS
The Countess of Shrewsbury	ETHEL CARRINGTON
The Comtesse de Soissons	MARIE ST. PAUL
Miss Frances Jennings	DOROTHY GREEN
Miss Tabitha Hogben	STELLA ST. AUDRIE
Miss Boynton	PATRICIA CLIVE
Miss Temple	WINIFRED EVANS
Orange Moll	MIRIAM LEWES

Lords, Ladies, Highwaymen, Grooms, Postillions, &c.

The Play produced by ARTHUR BOURCHIER.

His Majesty's Theatre

Proprietor and Manager SIR HERBERT BEERBOHM TREE.

By Arrangement with ARTHUR BOURCHIER.

Synopsis of Scenery.

ACT I. The Inn of Strange Meetings.

SCENE—The Common Room of the Long Ladle Inn, Dover.

ACT II.—The Butterfly's Ball.

SCENE 1.—The River House, near Westminster. SCENE 2.—The Garden.

ACT III.—Stand and Deliver.

SCENE 1.—The Pied Lion Tavern in Hanging-Sword-Alley, in the region of Whitefriars called Alsatia.

SCENE 2.—The Crossroads.

ACT IV.—Newgate.

SCENE 1.—The Prison Cell. SCENE 2.—The River House, near Westminster.

A FOREWORD

By H. B. MARRIOTT WATSON.

Your true-blue highwayman styled himself a Gentleman of the Road, though indeed he was not often that. The High Toby, as it was called, was in general recruited from the underworld where crime and poverty touch hands. Yet this was not altogether the rule. During the heyday of the calling, the seventeenth and eighteenth centuries, there were many instances in which scamps of good family, ne'er-do-wells, men with a grievance took to the road, sometimes doubtless out of a mere yearning for adventure, but oftener through some escapade which had alienated them from the sympathies and interests of their friends and relations. In the time of the Great Protector there were cases of impoverished and proscribed royalist families, scions of which made war upon the new social order and thus filled their pockets with cheerful insouciance.

The highwayman, *pur sang*, was not unpopular in the countryside which was his petty kingdom. He was a picturesque figure in dull days, flashing through the villages with a trail of excitement behind him, and was also sometimes a pleasant rollicking generous companion. He is not to be confounded with the lesser fry, the mean sneaks of cut-purses, footpads, canters, cheats and other rascals. He was the aristocrat of knavery and claimed the Road as his empire. He was the Napoleon of outlaws.

Our fly-by-night would give recklessly to poor folk, if he had gold-finches in his pockets, would act chivalrously to beauty in distress, and would make the fat and fortunate rich pay for his whims and wants. Bampfylde Carew, a gentleman of good name and degree, took up the life of a gypsy, and was celebrated in romantic narrative. Our tobyman with a loftier calling has at least an equal right to whitewash and fame.

This then is our scene and our setting. With his sturdy horse between his thighs our highwayman takes the road. Roads were ill to travel in those days, before Telford and Macadam had got to work. They were mere tracks wandering with no apparent volition between town and town; and in foul weather degenerated in clay lands and in bottoms into marshes, sloughs, and quagmires. Before stages were established it was necessary to ride or to travel by postchaise. In later days coaches armed with a formidable show of blunderbuses rolled out of narrow London yards making for Bath or Portsmouth or Dover; but the postchaise had to chance its luck, and depended on a postillion and the capability of arms on the part of any occupant.

There was in the free audacious and impudent life of the road an appeal to the unscrupulous or reckless adventurer. It was full of live hazards, and also of promises. There were rich prizes, the fat purse of some prosperous burgher, the jewels of some bedizened lady. There was the good nag beneath you, and the gallop under the moon—old Oliver as it was styled by the fraternity. You had perchance lost your estates in the Royal cause by beggaring yourself or by sequestration, and old Rowley was too engrossed by Cynthias of the minute to consider your claim and case. So for the Road and a private warfare of your own on the Society which had betrayed you. Our highwayman was in effect a privateer with all the enchanting dangers of a fortune in balance. Not bearded like a pard (for the days of the beard had gone) but full of strange oaths he cantered the upland heaths with his ear astrain for wind of foe or prey. Away behind him was the Hue and Cry raised over a county, and before the dim shadow of the Triple Beam. But what were these to deter a gentleman of the road used to its policies? It was a short scattering life and a merry, with money in your pockets to crack a bottle at will, with a present for a pretty doxey, and quips and pranks for your hapless victims, or even a gallant piece of self-abnegation, if a petticoat took your eye. The wind drummed in the ears as you galloped across the wild familiar tracts with sheriff officers and "traps" on your heels, and it whistled to you of your skill, of your courage, of your trusty mare, of your spreading fame throughout the countryside. There was many a house to welcome you and give you refuge as a hero of romance, and great people in the halls laughed and cracked jokes over your exploits. You would have faced old Rowley himself and have toasted him in a bottle, and he would have appreciated the daring humour of it. Lightly come—lightly go; lightly live—lightly die. Of all the predatory callings this surely is the aristocrat, and to be cock of the road is to have attained real eminence and to know the swelling of pride in your bosom.

The moon is up, swinging low in the sky—there is the breath of Spring in the English air. So here's for the saddle and of the open heath—here's for the Road and the gay adventure!

D-10
3724
Plays

THE TIMES

FRIDAY, MARCH 31, 1916.

Claude Duval is a fine gentleman with the [illegible] heart who (to indicate it [illegible] soon, that he is of French birth) never [illegible] like a man of this world, but [illegible] all his final syllables after the fashion [illegible] in the character of Dr. John-[illegible]

[illegible] his foster brother and foe, the Chevalier [illegible] proposes to fight a duel with him he [illegible] the Chevalier with the aid of a sea-captain Ackinshew, and sends him off to Virginia to be sold as a slave. And that counts one [illegible] Then, passing himself off as Pontac, [illegible] love to Berinthia, niece to Mr. Justice [illegible] when, as Duval, he has previously [illegible] stand and deliver. Berinthia returns his [illegible] And that counts two to Claude.

[illegible] sea-captain has brought back Pontac [illegible] Virginia for the sake of getting his money [illegible] and when this is returned he lets [illegible] Chevalier, who denounces Claude [illegible] dancing with the ladies of the [illegible] Court. And that counts [illegible] Chevalier.

Claude [illegible] refuge in Alsatia, at the tavern [illegible] Orange Moll, who (like all the ladies) loves [illegible] but cannot tempt him from fidelity [illegible] Berinthia. Tracked down by the sea-[illegible] of the Chevalier, he knocks the one [illegible] and shuts the other up in a [illegible] And that counts two more to Claude.

A DANCE ON THE HEATH.

[illegible] Judge Hegben has arranged to marry Berinthia to the Chevalier, in order that she may become the mistress of the Merry Monarch. And Claude decides that the only way to foil this [illegible] is to stop Berinthia's coach on New [illegible] Heath, and insist upon the lady's dancing with him. But as it is a hobby of Claude's to be nabbed when dancing, he waits for the Chevalier to arrive on horseback and gives himself up. And that counts another to the Chevalier.

In the condemned cell at Newgate Claude holds a levee of the Court lords and ladies, and has his portrait painted by Sir Peter Lely. Then he seizes the sea-captain (come to gloat), gags and binds him, and escapes from prison in his clothes. Another point scored for Claude.

Just as the Chevalier (who has stolen the free pardon granted to Claude by the Merry Monarch) is about to go through the wicked marriage with Berinthia, Claude arrives, kills the Chevalier, and marries Berinthia himself. You understand that the happy pair are emigrating to America "to lead a new life." And that counts one to conventional propriety—which, you may think, is somewhat incongruously dragged into the story.

It is a romantic story, as you see, and scrupulously elegant. The best thing in it is the acting of Miss Miriam Lewes as Orange Moll—the one touch of truth and genuine passion in the whole affair. As Berinthia Miss Kyrle Bellew is agreeable to look at, and little more is required of her; Mr. Bourchier as (Mr. Bourchier's) Dr. Johnson playing Claude Duval is a little strange—but you remember that Pater defines romance as "strangeness with beauty" and conclude that it is all right; Mr. Murray Carrington makes a picturesquely effeminate Chevalier; and Mr. Cock is of great help as the Partridge to Mr. Bourchier's Tom Jones.

Romance is now in full swing at His Majesty's Theatre, where Mr. Arthur Bourchier holds himself gallantly as Claude Duval, the dancing highwayman. There is a very good and pleasant evening's entertainment in this new four-act play from the pen of Justin Huntly McCarthy. For the performance keeps up to the air of romance and improbability, and you are not asked to believe that the highwayman hero of the author is a bit like the real Claude Duval. "Stand and Deliver" is just a bustling, pleasant "fairy" story with Mr. Bourchier hung in the middle of it as a very robust Prince Charming. J. W.

Claude Duval.

PRINCE OF WALES THEATRE

Sole Proprietors, The Executors of late Mr. EDGAR BRUCE.
Licensed by the Lord Chamberlain to Mr. JOHN H. LEIGH.

THURSDAY, MARCH 30th, 1916, at 8 o'clock

Messrs. GEORGE GROSSMITH and EDWARD LAURILLARD in conjunction with Mr. ALFRED BUTT

PRESENT

"MR. MANHATTAN"

A NEW MUSICAL PLAY IN THREE ACTS

Book by FRED. THOMPSON and C. H. BOVILL. Additional Lyrics by RALPH ROBERTS.
Music by HOWARD TALBOT. Additional Musical Numbers by FRANK TOURS and PHILIP BRAHAM.

CAST

Mr. Manhattan	*(of New York)*	RAYMOND HITCHCOCK
Sir Lewis Amery	*(the well-known Solicitor)*	FREDERICK VOLPÉ
Odkin	*(Mr. Manhattan's Servant)*	GEORGE BARRETT
Ugo Casaro	*(of Covent Garden Opera)*	ROBERT CUNNINGHAM
Pobby Washington	*(friend of Mr. Manhattan)*	AUSTIN MELFORD
Pinker	*(of the French Police)*	ARTHUR HATHERTON
Ercule	*(Station Master at L'œil-de-Bœuf)*	JOHNNIE SCHOFIELD
A Taxi Driver		STRAFFORD MOSS
Lord Upraven		GEORGE HUMPHERY
Sergeant Shott	*(of the Yard)*	J. HEATH
Evelyn	*(Sir Lewis' Daughter)*	PEGGY KURTON
Hope Darling	*(a Breach of Promise Celebrity)*	MABEL FUNSTON
Marie	*(Lolotte's Maid)*	DOROTHY SELBOURNE
Madame Noirtier	*(Manageress of the Hotel Majestic, Treauville)*	COLETTE DORIGNY
Madame Ercule		MURIEL BARNBY
Chiffon		KITTY MASON
La Belle Helen	*of Treauville*	MOLLIE MORTON
La Belle Florise	*of Treauville*	LESLIE HAMILTON
La Belle Yvette	*of Treauville*	VALERIE MAY
La Belle Nini	*of Treauville*	GLADYS HOSKYNS
Bertha Bedford-Courte	*Friends of Bobby*	KATHLEEN BERRY
Enid Portman	*Friends of Bobby*	DAISY MERCER
Vi Bickenhall	*Friends of Bobby*	VERA NEVILLE
Hon. Mrs. Clarence Gate	*Friends of Bobby*	ELSIE DANTE
Lolotte	*Friends of Bobby*	IRIS HOEY

Madames HOWARD, HELLER, HENDERSON, HARRINGTON, LOGAN, K. MURRAY, D. MURRAY, GWYNNE, HOWARD, SANGESTER, B. MURRAY, M. GORDON, DUKIN, LEE, THOMPSON, RADCLIFFE, G. GORDON, DE MARIA, THE JACKSON GIRLS, etc.

Messrs. JONES, YORK, CARR, GREEN, GLOVER, HEATH, GARRICK, GORDRAY.

Synopsis of Scenes

Act I. . Mr. Manhattan's Flat in Park Street
(Alfred E. Craven)

Act II. . . . . Treauville
(Marc-Henri)

Act III. . The Railway Station, L'œil-de-Bœuf
(Bruce Smith)

TIME: PRESENT

Special Dance in Act II. by MISS KITTY MASON.

The Male Members of this Company (other than Mr. Raymond Hitchcock) have either served with the Colours, attested under Lord Derby's Scheme, or have been rejected as ineligible for Military Service.

Production Staged under the direction of FELIX EDWARDES.
Dances, Choruses and Ensemble arranged by J. W. JACKSON.

Orchestra under the Direction of HOWARD TALBOT.

Costumes designed by COMELLI.

Principals' Modern Dresses and Cloaks and Chorus' Modern Dresses designed and made by JULES POIRET, 10a, Hanover Square; MADAME ESTHER, Ltd., Grafton, Street, W.
Miss Mason's Dress in Act II. by ELSPETH PHELPS, 28, Albermarle Street, W.
Other Costumes executed by B. J. SIMMONS & Co.; M. E. FISHER, Ltd.; JOHNS & BONHAM; MORRIS ANGEL & SON.
Hats by MAISON LEWIS. Shoes by H. & M. RAYNE. Wigs by CLARKSON.

Manager .. .. ERNEST H. COLLINS.
Stage Managers .. .. .. JOHN WIGLEY and F. BEESON KING.

Box Office (W. Blakeley) open daily, 10 to 10. Telephone No. 7482 and 7483.

Nearest Tube Station—PICCADILLY CIRCUS.

Daily Mail

THE PAPER THAT DEVELOPED AIRMANSHIP.

FRIDAY, MARCH 31, 1916.

AMERICAN COMEDIAN.

LONDON DEBUT IN A MUSICAL FARCE.

He came; we saw him; he did very well. This was Mr. Raymond Hitchcock, an American comedian with a big reputation, who made his London début last evening at the Prince of Wales Theatre in a musical play, "Mr. Manhattan," which bore traces of having been constructed to exploit the comedian's quaint, dry style.

When all is said and done it might have been better if the play had not been specialised in this way. It handicapped the authors, Mr. Fred Thompson and Mr. C. H. Bovill, and it did not help Mr. Hitchcock, who is a resourceful actor with a distinctive personality. He had to face what was to him an entirely new class of audience, and he had to get through suffering from a sore throat. Yet he succeeded. With better material to work on he would unquestionably have done better, for he caught the fancy of the audience, and in Act II. scored from beginning to end.

Pity the play did not begin with that second act. "Mr. Manhattan" could be made a really good play if the first and last acts were lopped off and Act II. prolonged to compensate for the amputations. The composer, Mr. Howard Talbot, has in it most of his best musical numbers, and for the most part the successful ones have the spirit of farce in them.

Strangely enough, and in spite of the title, "Mr. Manhattan" is not an American play. Mr. Manhattan, the hero, is only one of many Americans who like to have a London flat whence to start out on excursions to giddy seaside resorts in France. Being of a lovable and generous nature, he gets into awful scrapes. Hence the plot, in which he was most ably aided and abetted by Mr. George Barrett, Mr. Frederick Volpé, Mr. Robert Cunningham, Miss Collette Dorigny, and Miss Iris Hoey.

Reception favourable. J. W.

The Weekly Dispatch.

(115th YEAR)

LONDON: Carmelite House, E.C.

APRIL 2, 1916.

Hitchcock's Songs.

It would have been a happy thought on the part of Mr. Raymond Hitchcock if he had brought a play with him from New York. He brought two songs, "September," a delightful, reminiscent thing, and "He was all dressed up and had no place to go" (comically reminiscent), that proved he knows a good thing or two, good things. Anyhow they were the best things in "Mr. Manhattan," and indicate that what was built up for Mr. Hitchcock was not brilliant. You can hardly blame authors and composers on this side called in to get ready a play to order at short notice if their work is not brilliant. It is always safe to say of musical comedy that it will be better for cutting, but in my humble opinion it would not do "Mr. Manhattan" a grievous injury as a work of art if somebody did the cutting with an axe. Mr. Hitchcock, when he gets going, will be very excellent and very funny, and will, very likely, carry the piece at the Prince of Wales's to success. On the first night nobody got any chance to help him.

QUEEN'S THEATRE

Licensed by the Lord Chamberlain to Mr. ALFRED BUTT. By arrangement with Mr. FREDERICK WHELEN.

ALFRED BUTT'S SEASON.

SATURDAY, 1st APRIL, 1916, at 8.30.

ALFRED BUTT

PRESENTS

A COMEDY IN THREE ACTS

ENTITLED

"Kitty Mackay"

By CATHERINE CHISHOLM CUSHING.

Kitty Mackay		Miss MOLLY McINTYRE
Mrs. McNab	*of Drumfochty*	Miss JEAN CADELL
		(By arrangement with Messrs. Gilbertie & Eadie)
Mrs. Grayson		Miss MAUD GRESSALL
Lil McNab		Miss BEATRICE AINLEY
Jean McPherson	*of Drumfochty*	Miss ELSIE GARLAND
Meg Duncan		Miss MARGARET NYBLOE
Lieut. The Hon. David Graham		Mr. LANGHORNE BURTON
Angus McGregor		Mr. GEORGE TULLY
Sandy McNab	*of Drumfochty*	Mr. WATSON FUME
Philip Grayson		Mr. MAX LEEDS
Thomas		Mr. REGINALD RIVINGTON
Lord Inglehart		Mr. HENRY VISART
	Villagers, etc.	

THE PLAY PRODUCED BY RONALD CUSHING.

The Scenes in the Comedy:

Act I. .. The McNab's Back Yard, Drumfochty — WASH MORNING.

Act II. .. Mrs. Grayson's Sitting Room at 150, Portman Square, London — ONE YEAR LATER.

Act III. .. The McNab's Living Room, Drumfochty — A WEEK LATER.

PERIOD, 1845.

Matinees, WEDNESDAYS AND SATURDAYS, at 2.30.

Costumes and Accessories designed by HERBERT NORRIS.
Scenery by G. SYLVAIN.
Gentlemen's Costumes by Messrs ANGEL & SONS.
Ladies' Costumes by H. J. SIMPSONS & Co.
Shoes by H. & M. RAYNE. Wigs by CLARKSON.
Furniture by SCHOLBERD & Co. Properties by GEO. BUCKETT.

PROGRAMME OF MUSIC.

1. March .. "Vivant Corbiale" .. .. *G. Miller*
2. Overture .. "Paternal" .. .. *A. Thomas*
3. Selection .. Songs of Old Ireland .. *arr. M. G. Petersen*
4. Serio .. Three Irish Dances .. *Percy Fletcher*
   1. Dance Characteristique .. "Lady Lolo"
   2. Intermezzo Giocoso .. "Lisette"
   3. Intermezzo .. "Night in Field Lavgere"
5. March .. "Les Cloches" .. .. *Eidgood*

Musical Director: M. G. PERCEVAL.

General Manager	for Alfred Butt	T. J. COURTLY
Acting Manager	" " "	W. MACQUEEN-POPE
Stage Manager	" " "	E. H. BROOKE
Assistant Stage Manager	" " "	CLIFFORD MOLLISON

All the Male Members of this Company have attested, or are ineligible for service in the Navy or Army.

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THE TIMES

MONDAY, APRIL 3, 1916.

This is another *Bunty* play—*i.e.*, a play with a story of childlike simplicity and artistically negligible, being merely the vehicle of "local colour," thick and slab, and Scotch, or (the Scotch will probably tell you) pseudo-Scotch.

Such plays seem to be constructed by rule. The women must be "dour," merciless in invective, scandal-mongers, measuring the Universe by the standard of Drumtochty; the men Biblical in their reading and bibulous in their practice; and their talk must be a perpetual orgy of recondite Scotticisms. *Kitty Mackay* is assigned to 1845, apparently for the sake of costumes now considered quaint, but its real date is Once upon a Time—when heavy fathers flourished and unctuously said "my boy" every other moment, and when sweetheats were parted merely on the statement that "it was better so" because it would have been too improper to explain to a nice girl that she was her lover's half-sister, and when nice girls proved to be changelings and nobody's half-sister, so that they might be married happily after all.

Two girl-friends, a blonde and a brunette, and both as superficially hard and intrinsically sweet as butterscotch, are cleverly played by Miss Molly McIntyre and Miss Margaret Nybloe; and the "dour" Scotch matron of Miss Jean Cadell is a choice little thumbnail sketch. Mr. George Tully and Mr. Watson Hume supply, with gusto, the usual fun of kilts, whisky, Scriptural quotations, and Burns vocabulary. It is all quite harmless; but you leave it wondering when our stage will turn from the Scotland of fiction to the infinitely more various, subtle, and suggestive Scotland of fact.

ROYALTY THEATRE

Licensed by the Lord Chamberlain to J. E. VEDRENNE, Dean Street, W.

On TUESDAY, APRIL 4th, 1916, at 2.30 and 8 o'clock,

MESSRS.

VEDRENNE AND EADIE

PRESENT

DISRAELI

A Play in Four Acts by

LOUIS N. PARKER.

The Right Hon. Benjamin Disraeli	Mr. DENNIS EADIE
The Duke of Glastonbury	Mr. C. HAVILAND BURKE
Charles, Viscount Deeford	Mr. CYRIL RAYMOND
Adolphus, Viscount Cudworth	Mr. ERNEST COX
Lord Brooke of Brookehill	Mr. E. PARDOE WOODMAN
Sir Michael Probert, Bart.	Mr. HUBERT HARBEN
Mr. Hugh Meyers	Mr. VINCENT STERNROYD
Mr. Lumley Foljambe	Mr. CAMPBELL GULLAN
Mr. Tearle (*Disraeli's Secretary*)	Mr. HOWARD STURGE
Bascot (*Disraeli's Butler*)	Mr. HENRY TEMPLETON
Potter (*Disraeli's Gardener*)	Mr. ARTHUR BOWYER
Flooks (*a Rural Postman*)	Mr. J. AUGUSTUS KEOGH
Butler (*at Glastonbury Towers*)	Mr. MORRICE SEATON
Footman (*at Glastonbury Towers*)	Mr. FRANK DENMAN
Lady Beaconsfield	Miss MARY JERROLD
The Duchess of Glastonbury	Miss FRANCES IVOR
The Lady Clarissa	Miss MARY GLYNNE
Lady Cudworth	Miss GLADYS YOUNG
Lady Brooke	Miss ADELA WEEKES
Mrs. Noel Travers	Mlle. GABRIELLE DORZIAT

Stage Director .. .. Mr. WILFRED EATON

The Action takes place about 1875, and the Scenes are at Glastonbury Towers, No. 10, Downing Street, Hughenden Manor, and the Foreign Office.

D-10
3724
Plays

THE TIMES

WEDNESDAY, APRIL 5, 1916.

Period 1875. Mr. Parker says he is "alas, old enough" to remember those days. "*Eheu! fugaces*—I had only to dip into my memories for my material." And this is what his dip brings up.

Mr. Disraeli was staying with his wife, Lady Beaconsfield, who looked, alas, old enough to be his mother, at Glastonbury Towers with the Duke and Duchess and minor Tory aristocrats. The aristocrats (indicated as such by pronouncing croquet "kwoquet") resented Mr. Disraeli, and the Duchess openly preferred Mr. Joseph Arch as, at any rate, a Christian. Mr. Disraeli discoursed of primroses and peacocks to Lady Clarissa, and of the Suez Canal to her suitor, young Lord Deeford. He wanted to buy the Canal, it seemed, and sent for the Governor of the Bank of England, who absolutely declined to supply the necessary cash. Then, said Mr. Disraeli, he would have to go to the Jews for it. Meanwhile, he made Lord Deeford his private secretary.

At No. 10, Downing-street Mr Disraeli carelessly dispersed official papers and carefully collected spies. The papers were left fluttering loose (*eheu! fugaces*) about the table, there being neither paper-baskets nor dispatch-boxes in 1875, for the spies to play with. Why did Mr. Disraeli collect the spies? Because, he said, he liked to have them under his eye. So he appointed the male one his "assistant clerk" and left the female alone in his room to pry and peep and copy addresses for their master (you have already guessed the name of Bismarck). They found out that Mr. Disraeli had got the money for the Suez Canal shares from the Jew financier, Mr. Hugh Meyers, whereupon the "assistant clerk" immediately left for Egypt *via* Victoria. Now you go, Deeford, said Mr. Disraeli, and get there first, and when you have done the deal, you shall marry Lady Clarissa. Lady Clarissa wept at the parting (you understand this secret service was full of hidden dangers), so Mr. Disraeli took her off to Hughenden to be comforted by the peacocks.

THE SUEZ CANAL SHARES.

At Hughenden Mr. Disraeli conversed affably with the postman, put on his famous velvet jacket, and got into trouble with the gardener because the peacocks ate (*eheu! voraces*) the sunflowers. Then, joy! came the eagerly awaited telegram from Deeford to say the cheque for the shares had been accepted. But no, despair! Mr. Hugh Meyers arrived to say he was suddenly bankrupt through the machinations (rather obscure) of the Bismarckian spies, so that the cheque would be dishonoured. And the female spy arrived, at Mr. Disraeli's invitation (once a collector always a collector) to steal codes, until Mr. Disraeli, shamming sick on the sofa, tenderly squeezed the spy's hand and squeezed out the purloined code. "No matter!" said the spy, your cheque will be dishonoured through my machinations. It was evidently time to send again for the Governor of the Bank of England, who again refused to supply cash until commanded by Mr. Disraeli "as Prime Minister" to sign a document authorizing the Bank to give Mr. Hugh Meyers unlimited credit. The Governor quailed and signed. Fancy the Prime Minister having such absolute power! said Lady Clarissa in an ecstasy of admiration. He hasn't, said Mr. Disraeli, but the Governor doesn't know it.

At a Foreign Office reception all the Tory aristocrats from Glastonbury Towers gathered round Mr. Disraeli to congratulate him on having proclaimed the Queen Empress of India and to declare (*eheu! mendaces*) they had always adored him. Lord Deeford, back from Egypt, embraced Lady Clarissa in a corner. Mr. Disraeli told the splendid assembly that peerages had been conferred upon Mr. Meyers and the Governor of the Bank of England. Then he was plunged in gloom on the receipt of a telegram, too likely to announce a fatal termination to Lady Beaconsfield's illness, but happily her ladyship walked in herself, alive and well, and sailed out proudly on Mr. Disraeli's arm to meet the Queen—and we were all hoping for a glimpse of her gracious Majesty, when the horrid curtain came down.

Mr. Parker explains that this "is in no sense an historical play." His own hero (many years before 1875) had something to say about "expounding the obvious." But what luck that it is not! How dull the historical Disraeli, even with all his brilliance, his romance, his flamboyancy, compared with this spy-collecting figure, who shams sick on sofas and bluffs the Governor of the Bank of England! Besides, did not Aristotle point out long ago that poetry is more philosophical than history, as dealing with possibilities beyond the narrow range of mere fact? And, therefore, is not Mr. Parker more philosophical than Mr. Monypenny or Mr. Buckle? It is to be hoped this reflection will not prejudice Volume IV. of *the* Life, which is understood to be shortly due.

Anyhow, the play has been a great success in America, and will no doubt prove a great success over here, for it is well played by the principals—particularly by Mr. Eadie (wonderfully made up), Miss Mary Jerrold (deliciously tender, as usual), Miss Mary Glynne (one of the sweetest *ingénues* we have seen for a long time), and Mlle. Gabrielle Dorziat (a most seductive and apparently bi-lingual adventuress). The costumes, too, are amusing, though these of us who, like Mr. Parker, are, alas! old enough to remember 1875, will repudiate the men's trousers, which we should say are early sixty-ish. There was great applause yesterday afternoon, and Mr. Parker was called, to be congratulated on his revelation of a Disraeli beyond our wildest dreams.

The Weekly Dispatch.

APRIL 9, 1916.

THERE is no doubt that Messrs. Vedrenne and Eadie have got a popular success in Louis N. Parker's play "Disraeli," which they presented at the Royalty Theatre on Tuesday. It is theatrical and unreal so far as it relates to the great statesman whose name it bears, but as a play it is splendidly effective, and therefore, from a theatrical, or entertainment, point of view does not take Disraeli's name in vain. This drama would have been a success no matter what it was called or who the central character was supposed to be. Beyond bearing a made-up likeness to Disraeli, it never occurred to me that the central figure was a great statesman. I was conscious only of seeing an amusing and very good story acted, in which there were heaps of interesting incidents and very interesting and amusing characters. I shall most certainly be very glad to go and see it again, and I am more than convinced that it will attract crowded audiences to the Royalty Theatre for months to come and treat them right royally.

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Daily Mail

THE PAPER THAT DEVELOPED AIRMANSHIP.

THURSDAY, APRIL 6, 1916.

STAMPED THEATRE TICKETS

AMUSEMENTS TAX ON MAY 1.

The entertainments tax will be payable by the public from May 1 on admission to all entertainments (such as theatres, music-halls, kinemas, concerts, exhibitions, shows, races, football, etc., matches) as follows:

Admission.	Tax.	Admission.	Tax.
Up to 2d. ...	½d.	2/6—5/- ...	... 3d.
2d.—6d.	1d.	5/- —7/6 ...	... 6d.
6d.—2/6	2d.	7/6—12/6 ...	... 1/-

with an extra shilling for every 10s. or part of 10s. over 12s 6d.

The tax will be levied by means either of Government stamped tickets (which will be obtainable by the proprietors of entertainments at the face value of the stamp impressed on them) or of adhesive stamps to be affixed to the proprietors' own tickets of admission.

GOVERNMENT TICKETS.

Government tickets are being printed in rolls of 1,000 under the following denominations:—

Price of admission as printed on ticket.	Face value of stamp impressed on ticket
1d., 2d.	½d.
3d., 4d., 6d.	1d.
9d., 1/3, 2/- } 1/-, 1/6, 2/6 }	2d.
Over 2/6—5/-	3d.
Over 5/- —7/6	6d.
Over 7/6—12/6	1/-

In addition there will be transfer tickets stamped with ½d., 1d., or 1½d. stamp, but with no price of admission printed on them.

Supplies of the above will be obtainable on personal application at the office of any collector of Customs and Excise. There is a collector in most large towns. In places where there is no collector's office application should be made by post to:

The Entertainments Tax Branch,
Custom House, London, E.C.

These applications should be accompanied by cheque, postal order, or money order, crossed and made payable to the Collector of Customs and Excise, London, for the total value of the stamps on the tickets ordered. When cheques are sent sufficient time should be given for clearance through the bank. The tickets should be ordered in terms of the admission price. For example, so many rolls of 1d. tickets, or 1s. 6d. tickets, or 2s. 6d. to 5s. tickets, as the case may be.

STAMPS AT POST OFFICES.

Adhesive stamps to be affixed to proprietors' own admission tickets may be used instead of Government tickets if more convenient. They will be obtainable at the principal post offices as well as at offices of collectors of Customs and Excise.

Government transfer tickets, or proprietors' own transfer tickets with adhesive stamps affixed, are to be issued at the time of transfer from one part of the place of entertainment to another when such transfer involves payment of a higher tax.

Government tickets or adhesive stamps affixed to proprietors' own tickets must be issued to the public intact and be defaced at the moment of admission by being torn across the stamp.

As the tax will come into force on May 1, early application for Government tickets or adhesive stamps should be made. Any inquiry as to the tax should be addressed to the Board of Customs and Excise, London, E.C.

Daily Mail

THE PAPER THAT DEVELOPED AIRMANSHIP.

FRIDAY, APRIL 21, 1916.

PAYING ENTERTAINMENT TAX.

The ordinary method of paying the new entertainment duty will, it is stated, be by stamped tickets, but in special cases where the issue of these stamped tickets would be inconvenient owing to the large number of people, proprietors may ask to pay the duty weekly on the basis of certified accounts.

Those who wish to make use of this arrangement should apply early to the Board of Customs and Excise, Custom House, E.C., on a form which will be obtainable in a few days at the Secretaries' Office, Custom House, or at the office of any collector of Customs and Excise.

Daily Mail

THE PAPER THAT GOT THE SHELLS AND THE MEN.

THURSDAY, MAY 18, 1916.

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MANAGERS I AM SORRY FOR.

I am rather sorry for those other managers who have elected to pay according to returns, for in their case it will mean keeping complicated accounts, employing additional auditors, and having revenue officers paying them visits to examine the accounts. His Majesty's, the Criterion, Strand, Comedy, New, and Garrick were among the theatres that adopted the sensible course of fixing adhesive revenue stamps for the tax paid on each ticket.

J.W. 21/5

85

STRAND THEATRE

LESSEES ... JOSÉ G. LEAY and T. DOTT

SATURDAY, 8th APRIL, 1916, and every Evening, at 8.15.

Matinees Wednesday and Saturday at 2.30.

By arrangement with Mr. JOSÉ G. LEAY

Mr. HERBERT JAY submits The New Farce in Three Acts

"The Girl from Upstairs"

By STANLEY COOKE.

CHARACTERS.

Charles ...	Mr. REGINALD OWEN
Miguel Madiot ...	Mr. FREDERICK ROSS
Adolphe ...	Mr. LEWIS SYDNEY
M. Rappaport ...	Mr. MICHAEL SHERBROOKE
M. de Roûmet ...	Mr. SEBASTIAN SMITH
Piquet ...	Mr. IVAN BERLYN
Henri ...	Mr. R. K. AYLIFF
Minette de Roûmet ...	Miss MARGOT KELLY
Planchette Madiot ...	Miss TITTELL-BRUNE
Suzette ...	Miss MALISE SHERIDAN
And Pupils	

The Action of the Play takes place in Charles' Flat in a fashionable quarter of Paris.

The First and Second Acts occur during the "MARDI GRAS" Carnival, and the Third Act a little later in the Season.

The Play produced by the AUTHOR.

Acting Manager ... Mr. REGINALD WYNNE
Stage Manager ... Mr. S. MAJOR JONES
Assistant Stage Manager ... Mr. RICHARD PAWSON
Manager ... Mr. PERCY F. BARROW

[illegible]

86

THE SAME OLD (FRENCH) FARCE.

We know these gay dogs of farce so well that we have grown quite sorry for them. All the humour has gone from their lives. Mr. Stanley Cooke, the author of the new farce, "The Girl From Upstairs," presented at the Strand Theatre last evening, has caught two very fine specimens of a type that is becoming rare in London theatres, and he has stuffed them with chestnuts and served them up with French names and some foolishly naughty sauce. One of these two "comic men about town," or rather men about Paris, gets married to a girl he hardly knows, from the flat upstairs, and as he appears likely to love her and change his ways, there is nothing for the other wicked fellow (his friend) but to patch up domestic bliss at home .... and reform.

J. W.

THE TIMES

MONDAY, APRIL 10, 1916.

It may be that Mr. Stanley Cooke's farce *The Girl from Upstairs* is, in Lord Foppington's phrase, "the natural sprouts of his own brain," but, on the face of it, it looks much more like "the forced product of another man's," transferred from the French.

Much of its fun revolves round a bed, which is successively occupied by a young girl, a man in woman's clothes, and a performing dog. Lucky dog! He has one of the rare parts in the play which involve absolutely no sacrifice of self-respect. The most "suggestive" utterances of his human companions leave him unscathed. He is like the lady amid the rabble rout of *Comus*. Innocent, ingenuous, he wags his tail impartially for the just and the unjust—grey-haired rakes, simpering maidens, and wives no better than they should be.

Even when wrapped in bed-clothes his dignity is unimpaired. And he has a way, when bored, of amusing himself by chasing his own tail which others, not furnished by nature with that resource against boredom, may well envy.

87

THEATRE ROYAL DRURY LANE

Kindly lent by Mr. ARTHUR COLLINS and the Directors by the courtesy of Mr. D. W. GRIFFITH

Under the Patronage and in the presence of

HER MAJESTY THE QUEEN

AND

HER MAJESTY QUEEN ALEXANDRA

Special Matinee

Organised by Miss OLGA NETHERSOLE

In Aid of

The National Appeal by the Y.W.C.A.

for the

Munition and Other Women War Workers' Fund

To Provide Hostels, Canteens and Rest Rooms

Friday, April 14th, 1916, at 2 o'clock

First Performance of a little Play, entitled

"SHAKESPEARE'S LEGACY"

By J. M. BARRIE

Mr. Bantry	Mr. GERALD DU MAURIER
Mrs. Bantry	Miss LILY ELSIE
An English Queen	Miss GRACE LANE
A Scottish Queen	Miss STELLA CAMPBELL

D-10
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1916
Waters, J.
Plays

THE TIMES

WEDNESDAY, APRIL 5, 1916.

Period 1875. Mr. Parker says he is "alas, old enough" to remember those days. "*Eheu! fugaces*—I had only to dip into my memories for my material." And this is what his dip brings up.

Mr. Disraeli was staying with his wife, Lady Beaconsfield, who looked, alas, old enough to be his mother, at Glastonbury Towers with the Duke and Duchess and minor Tory aristocrats. The aristocrats (indicated as such by pronouncing croquet "ewoquet") resented Mr. Disraeli, and the Duchess openly preferred Mr. Joseph Arch as, at any rate, a Christian. Mr. Disraeli discoursed of primroses and peacocks to Lady Clarissa, and of the Suez Canal to her suitor, young Lord Deeford. He wanted to buy the Canal, it seemed, and sent for the Governor of the Bank of England, who absolutely declined to supply the necessary cash. Then, said Mr. Disraeli, he would have to go to the Jews for it. Meanwhile, he made Lord Deeford his private secretary.

At No. 10, Downing-street Mr Disraeli carelessly dispersed official papers and carefully collected spies. The papers were left fluttering loose (*eheu! fugaces*) about the table, there being neither paper-baskets nor dispatch-boxes in 1875, for the spies to play with. Why did Mr. Disraeli collect the spies? Because, he said, he liked to have them under his eye. So he appointed the male one his "assistant clerk" and left the female alone in his room to pry and peep and copy addresses for their master (you have already guessed the name of Bismarck). They found out that Mr. Disraeli had got the money for the Suez Canal shares from the Jew financier, Mr. Hugh Meyers, whereupon the "assistant clerk" immediately left for Egypt *via* Victoria. Now you go, Deeford, said Mr. Disraeli, and get there first, and when you have done the deal, you shall marry Lady Clarissa. Lady Clarissa wept at the parting (you understand this secret service was full of hidden dangers), so Mr. Disraeli took her off to Hughenden to be comforted by the peacocks.

THE SUEZ CANAL SHARES.

At Hughenden Mr. Disraeli conversed affably with the postman, put on his famous velvet jacket, and got into trouble with the gardener because the peacocks ate (*eheu! voraces*) the sunflowers. Then, joy! came the eagerly awaited telegram from Deeford to say the cheque for the shares had been accepted. But no, despair! Mr. Hugh Meyers arrived to say he was suddenly bankrupt through the machinations (rather obscure) of the Bismarckian spies, so that the cheque would be dishonoured. And the female spy arrived, at Mr. Disraeli's invitation (once a collector always a collector) to steal codes, until Mr. Disraeli, shamming sick on the sofa, tenderly squeezed the spy's hand and squeezed out the purloined code. No matter! said the spy, your cheque will be dishonoured through my machinations. It was evidently time to send again for the Governor of the Bank of England, who again refused to supply cash until commanded by Mr. Disraeli "as Prime Minister" to sign a document authorizing the Bank to give Mr. Hugh Meyers unlimited credit. The Governor quailed and signed. Fancy the Prime Minister having such absolute power! said Lady Clarissa in an ecstasy of admiration. He hasn't, said Mr. Disraeli, but the Governor doesn't know it.

At a Foreign Office reception all the Tory aristocrats from Glastonbury Towers gathered round Mr. Disraeli to congratulate him on having proclaimed the Queen Empress of India and to declare (*eheu! mendaces*) they had always adored him. Lord Deeford, back from Egypt, embraced Lady Clarissa in a corner. Mr. Disraeli told the splendid assembly that peerages had been conferred upon Mr. Meyers and the Governor of the Bank of England. Then he was plunged in gloom on the receipt of a telegram, too likely to announce a fatal termination to Lady Beaconsfield's illness, but happily her ladyship walked in herself, alive and well, and sailed out proudly on Mr. Disraeli's arm to meet the Queen—and we were all hoping for a glimpse of her gracious Majesty, when the horrid curtain came down.

Mr. Parker explains that this "is in no sense an historical play." His own hero (many years before 1875) had something to say about "expounding the obvious." But what luck that it is not! How dull the historical Disraeli, even with all his brilliance, his romance, his flamboyancy, compared with this spy-collecting figure, who shams sick on sofas and bluffs the Governor of the Bank of England! Besides, did not Aristotle point out long ago that poetry is more philosophical than history, as dealing with possibilities beyond the narrow range of mere fact? And, therefore, is not Mr. Parker more philosophical than Mr. Monypenny or Mr. Buckle? It is to be hoped this reflection will not prejudice Volume IV. of *the* Life, which is understood to be shortly due.

Anyhow, the play has been a great success in America, and will no doubt prove a great success over here, for it is well played by the principals—particularly by Mr. Eadie (wonderfully made up), Miss Mary Jerrold (deliciously tender, as usual), Miss Mary Glynne (one of the sweetest *ingénues* we have seen for a long time), and Mlle. Gabrielle Dorziat (a most seductive and apparently bi-lingual adventuress). The costumes, too, are amusing, though those of us who, like Mr. Parker, are, alas! old enough to remember 1875, will repudiate the men's trousers, which we should say are early sixty-ish. There was great applause yesterday afternoon, and Mr. Parker was called, to be congratulated on his revelation of a Disraeli beyond our wildest dreams.

The Weekly Dispatch.

APRIL 9, 1916.

THERE is no doubt that Messrs. Vedrenne and Eadie have got a popular success in Louis N. Parker's play "Disraeli," which they presented at the Royalty Theatre on Tuesday. It is theatrical and unreal so far as it relates to the great statesman whose name it bears, but as a play it is splendidly effective, and therefore, from a theatrical, or entertainment, point of view does not take Disraeli's name in vain. This drama would have been a success no matter what it was called or who the central character was supposed to be. Beyond bearing a made-up likeness to Disraeli, it never occurred to me that the central figure was a great statesman. I was conscious only of seeing an amusing and very good story acted, in which there were heaps of interesting incidents and very interesting and amusing characters. I shall most certainly be very glad to go and see it again, and I am more than convinced that it will attract crowded audiences to the Royalty Theatre for months to come and treat them right royally.

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Daily Mail

THE PAPER THAT DEVELOPED AIRMANSHIP.

THURSDAY, APRIL 6, 1916.

STAMPED THEATRE TICKETS

AMUSEMENTS TAX ON MAY 1.

The entertainments tax will be payable by the public from May 1 on admission to all entertainments (such as theatres, music-halls, kinemas, concerts, exhibitions, shows, races, football, etc., matches) as follows:

Admission.	Tax.	Admission.	Tax.
Up to 2d. ...	½d.	2/6—5/- ...	... 3d.
2d.—6d. ...	... 1d.	5/- —7/6 ...	... 6d.
6d.—2/6 ...	... 2d.	7/6—12/6 ...	... 1/-

with an extra shilling for every 10s. or part of 10s. over 12s 6d.

The tax will be levied by means either of Government stamped tickets (which will be obtainable by the proprietors of entertainments at the face value of the stamp impressed on them) or of adhesive stamps to be affixed to the proprietors' own tickets of admission.

GOVERNMENT TICKETS.

Government tickets are being printed in rolls of 1,000 under the following denominations:—

Price of admission as printed on ticket.	Face value of stamp impressed on ticket
1d., 2d.	½d.
3d., 4d., 6d.	1d.
9d., 1/3, 2/- } 1/-, 1/6, 2/6 }	2d.
Over 2/6—5/-	3d.
Over 5/- —7/6	6d.
Over 7/6—12/6	1/-

In addition there will be transfer tickets stamped with ½d., 1d., or 1½d. stamp, but with no price of admission printed on them.

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J. W. 21/5

85

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The Play produced by the AUTHOR.

Acting Manager	For Mr. Herbert Jay	Mr. REGINALD WYNNE
Stage Manager ..		Mr. S. MAJOR JONES
Assistant Stage Manager		Mr. RICHARD RAWSON
Manager ..	(For Mr. José G. Levy and Mr. T. Dott)	Mr. PERCY J. BARROW

This Theatre is licensed by the Lord Chamberlain to Mr. E. A. PORELLO, 6 John Street, Adelphi, W.C.

THE SAME OLD (FRENCH) FARCE.

We know these gay dogs of farce so well that we have grown quite sorry for them. All the humour has gone from their lives. Mr. Stanley Cooke, the author of the new farce, "The Girl From Upstairs," presented at the Strand Theatre last evening, has caught two very fine specimens of a type that is becoming rare in London theatres, and he has stuffed them with chestnuts and served them up with French names and some foolishly naughty sauce. One of these two "comic men about town," or rather men about Paris, gets married to a girl he hardly knows, from the flat upstairs, and as he appears likely to love her and change his ways, there is nothing for the other wicked fellow (his friend) but to patch up domestic bliss at home .... and reform.

J. W.

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Friday, April 14th, 1916, at 2 o'clock

7. First Performance of a little Play, entitled

"SHAKESPEARE'S LEGACY"

By J. M. BARRIE

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Mrs. Bantry	Miss LILY ELSIE
An English Queen	Miss GRACE LANE
A Scottish Queen	Miss STELLA CAMPBELL

D-10
3724
1916
Waters, J.
Plays

And there was a new piece, *Shakespeare's Legacy*, by Sir J. M. Barrie, not the happiest of his whimsies, but pleasant enough on an occasion like this. Shakespeare, you understand, was really a Scot; and he left all his manuscripts in the garret of a house in Scotland. Among them was an unpublished play in which Mary Queen of Scots explains to an enraged Elizabeth that the way to be beautiful is to be good. And the young bride of modern times (Miss Lily Elsie) explains to her husband (Mr. Gerald du Maurier) that she has found and read the manuscript: her own radiant beauty is the result of various acts of self-denial—among them that of marrying him.

The Queens come, in a vision, to lean her out: and when Miss Stella Campbell as Mary assured Miss Grace Lane as Elizabeth that because she was wicked therefore she was ugly, the obvious untruth of the charge did not spoil the joke, which, indeed, was throughout very delicately feminine.

Daily Mail

THE PAPER THAT DEVELOPED AIRMANSHIP.

THURSDAY, APRIL 20, 1916.

"Peg o' My Heart," which is now at the Apollo Theatre, holds the long-run record of the plays produced since the war. It has now reached a total of 661 performances, or about 300 more than the Gaiety Theatre piece "To-Night's the Night," which—running strongly—now occupies second place in the list of London successes.

* * * * *

The Evening News and Evening Mail

Editorial Telephone: Holborn, 6000.

THURSDAY, APRIL 13, 1916.

THE LONDON OPERA HOUSE.

What of Its Future?

There are thirty-six ways of making a music-hall pay.—Oswald Stoll.

In the past the London Opera House has provided one of the most melancholy chapters of theatrical history. It began so auspiciously and it sank so low. To-day, huge and imposing, it stands like the sepulchre of ruined hopes, thwarted ambitions, and lost fortunes.

Its past goes back to the night November 13, 1911, when Oscar Hammerstein set out to show us how grand opera ought to be done. Its future is in the hands of Mr. Oswald Stoll. And, despite amusement taxes and darkened streets, it is a future rich in promise.

Oscar Hammerstein builded and staged without thought of cost. A sum of £150,000 was paid away on the erection of the theatre. Another £10,000 was spent in mounting "Quo Vadis," the production with which his first season opened.

Hammerstein Beaten.

But thres months later the Great American Impresario was appealing for subscriptions, and after an adventure with "popular prices" he gave up the attempt to educate the London public less than a year after the doors of his opera house had opened amidst the loudest trumpeting.

Oscar Hammerstein had aimed to eclipse Covent Garden and to capture fashionable society. He succeeded in neither; and after declaring in November, "I shall, of course, make it a success; I believe I am infallible with opera," he was found wailing in February, "Do not ask me to play what is practically a game of faro with enormous stakes, unsupported by the Government or the wealthy music-lovers."

He failed not because he was too ambitious, but because he did not give the public—either the fashionable, inflated-grand-opera-prices public, or, later on, the popular-prices public—that which they were prepared to receive. He gave them instead that for which he himself had an appetite.

And the moral of this failure was this: The mere building of a comfortable and dazzlingly-decorated theatre cannot establish an opera in the absence of artistic policy and aim.

More Downs Than Ups.

Since Oscar Hammerstein shook the dust of London from his feet and returned to America to say nasty things about our ideas of music, the Opera House has known many strange vicissitudes. A kinema entertainment mixed with a few variety turns, revue, pantomime, circus, a season of French and Russian opera—which did not produce enough money to pay the artistes—a recruiting play, and a familiar farce have held the stage at intervals.

Occasionally the building has been let for public meetings. Twice big boxing contests have been held, with famous "sports" in the boxes which Oscar Hammerstein dreamed to fill with the elect of the British aristocracy, and with Bombardier Wells occupying the stage that Caruso was once expected to hold.

For the most part the Opera House has been unlet and deserted—one of London's distinguished buildings, but the Kingsway's biggest white elephant.

Seats for 2,700 People.

Now all this sad story of failure concerns a theatre which compares in comfort and magnificence with any in London. Its gallery seats are as comfortable as the stalls in most theatres. There is seating accomodation for 2,700 people; there are 41 private boxes; there is the finest "rake" in England. From all parts of the house, from the back rows as from the front, the lines of sight are perfect.

Why, then, the long record of failures? Certainly the house has not been to blame.

There are some still so superstitious as to recall that the house opened on the thirteenth day of the month, "an unlucky theatre," they say mysteriously. Others declare that the London Opera House is "out of the theatre zone."

But Mr Oswald Stoll knows better. He knows that so far the London Opera House has very seldom provided "what the public wants."

The Faith of Mr. Stoll.

Mr Stoll will reopen the theatre on Easter Monday with a combination of drama—light drama—revue, and vaudeville. And he will continue to present a programme of similar design unless the public begin to stay away. If anything so unlikely should occur he will turn to one of his other thirty-six ways of making a music hall pay.

He does not say, "I shall of course make it a success." He does not say, "I believe I am infallible with vaudeville." But he regards the prospects of his new enterprise with a splendid faith.

His view of the future of the London Opera House he gave to the present writer in these words:—

"I look upon the London Opera House as one of the finest theatres in the world. I look upon London as the finest city in the world. How can those two things brought together spell failure?

"I can conceive that grand opera presented according to the ideas of a particular man or of a particular section of the public, without regard to the ideas of the public at large, may produce only small audiences. Small audiences in a large and costly theatre mean failure. But I do not propose to disregard the ideas of the public at large.

The Secret of Success.

"I intend to provide what I believe a great many people want. I propose to give it to them under the best possible conditions in beautiful surroundings, at prices for which they will receive very full value.

"I believe that the future of the Opera House will be altogether brighter than its past has been. If it were possible for the Opera House to fail after a policy of the kind I have named had been consistently employed for a reasonable length of time, I should begin to believe in the ultimate realisation of Macaulay's New Zealander, who in years to come was to survey the ruins of the once existent London."

APOLLO THEATRE

Shaftesbury Avenue, W.

Lessee and Manager: Tom B. Davis.

Mr. Albert de Courville and Mr. Alfred Butt present their compliments, and request the pleasure of your representative's presence on

MONDAY AFTERNOON, APRIL 17th at 2.30

being the occasion of 658th Performance of "Peg o' my Heart," and the transfer of the play from the Globe Theatre.

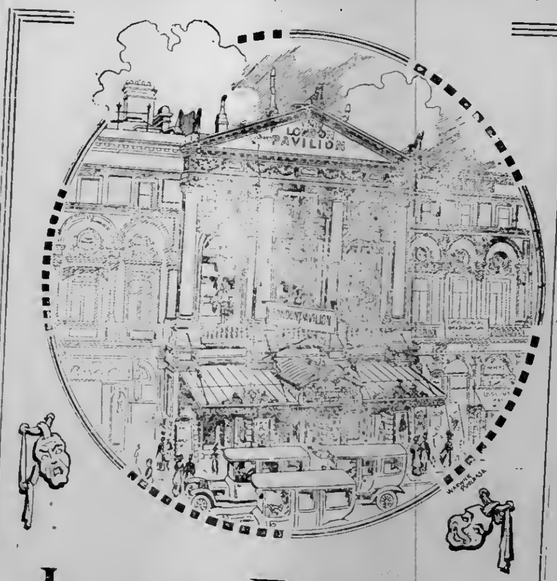
In the event of your representative being unable to attend, will you kindly return the enclosed tickets as soon as possible to

WILLIAM ALBERT,

Acting Manager.

TUESDAY, APRIL 18th and Every Evening.

Special Matinees, Wednesday & Saturday, at 2.30.



LONDON PAVILION

Piccadilly Circus, W.

Manager
FRANK CLENISTER

"Pick-a-dilly"

A NEW REVUE.

—By C. H. BOVILL—

IN TWO ACTS.

Music Composed and Arranged by
- KENNEDY RUSSELL. -

ACT I.

Scene 1. The First Night.
Scene 2. How it was Written.
Scene 3. Regent's Park.

ACT II.

Scene 1. The Q.-T. Rooms.
Scene 2. Nothing Ever Happens to Jones.
Scene 3. Pom! Pom!! Pom!!!

Daily Mail

THE PAPER THAT DEVELOPED AIRMANSHIP.

WEDNESDAY, APRIL 19, 1916.

"PICK-A-DILLY."

AMUSING REVUE AT THE PAVILION THEATRE.

Mr. C. H. Bovill, the author of the new revue "Pick-a-Dilly," produced last evening at the London Pavilion, was not quite serious when he said—through one of his characters, of course—that an actress must have many years of experience before she can make up to look as young as twenty on the stage.

Perhaps he invented the aphorism before he caught a glimpse of the company of pretty young principal ladies and chorus that the directors of the London Pavilion had engaged for the revue. For here indeed is a company of young players—not amateurs either—all of them enthusiastic, all of them happy, all of them busy all the time, and few of them so much over twenty as to matter. "Pick-a-Dilly," it is true, is no epoch-making revue. It would not make the slightest difference if the author were suddenly to change the title to "Piccadilly." We would still laugh at the policeman who because he had to wear smaller boots objected to being promoted to detective rank.

The author, it may be here remarked, might learn a lesson from the story of the boots and reduce the size of his revue. It is entirely too long. Some of the incidents call loudly for the saw and hatchet; and, if it were not a crime to incite to murder, a suggestion or two to that end might also be made.

Apart, however, from the things that inspire such cruel remedy, this "Pick-a-Dilly" is a pleasant and amusing frolic; Mr. Kennedy Russell has made it a tuneful one: there is a lot of fun in it. The stage production, too, without being ambitious or extravagant, is pretty, and Miss Dahlia Gordon, Miss Zoe Gordon, and Mr. James Godden have a real sense of burlesque.

J. W.

GLOBE THEATRE.

Licensed by the Lord Chamberlain to Mr. ALFRED BUTT.

Under the Management of ALFRED BUTT

Every Evening at 8.

ALBERT de COURVILLE'S

PRODUCTION

THE SHOW SHOP

A Comedy in Four Acts, by JAMES FORBES.

Jerome Belden	A. E. MATTHEWS
Max Rosenbaum	EDMUND GWENN
Wilbur Tompkins	HENRY WENMAN
Johnny Brinkley	GEORGE ELTON
A Night Clerk	C. J. WOODINGS
Granby Smith	ARTHUR CLEAVE
A Scene Painter	JACK CRICHTON
Maginnis	J. M. EAST
Ike Goldman	H. BURROWS
Hickson	A. WOOD
Steve	O. BURTON
Mr. Billings	EDWIN ELLIS
Monk	W BRAITHWAITE
Walters	H. KNOX
Mrs. Dean	Lady TREE
Effie Brinkley	LETTICE FAIRFAX
Sadie	MARGARET MOFFATT
Miss Farrington	MARGARET CAMPBELL
Miss Donohue	VIOLET BLYTH PRATT
Miss Toby	GAY DESMOND
Bettina Dean	MARIE LÖHR

GLOBE THEATRE

E

Tuesday
April 18

Orch. Stall

To be retained

ACT I.	Office of Max Rosenbaum
AGT II.	The Parlour of the Palace Hotel, Punxsutawney
ACT III.	The Stage of a New York Theatre Scene 1.—The Dress Rehearsal Scene 2.—The First Night
ACT IV.	Apartments of Jerome Belden

General Manager Acting Manager	for Mr. Alfred Butt	T. J. Courtly L. R. Goldman
Acting Manager Stage Manager	for Mr. Frank Allen (Moss Empires)	William Albert Frank Woolfe

THE TIMES

WEDNESDAY, APRIL 19, 1916.

An extravagant American farce about life behind the scenes, which perhaps might not seem so extravagantly farcical if presented by American players.

There is a sense of incongruity when English players with a remarkably English manner have to talk in American slang : and, as all playgoers know, nothing could be more English than the manner of Lady Tree and Miss Löhr, Mr. Matthews and Mr. Gwenn. One of the players, and one only, seemed genuinely American. This was Miss Margaret Moffatt, who may in fact be no more American than any of the others ; but that is, of course, of no consequence, the important point being that she seemed so.

As is almost inevitable in these behind-the-scenes plays, the staple of the entertainment is provided by the fun of a rehearsal. There is an amateur, and an exceptionally stupid amateur (Mr. Matthews), who "queers" his part in every possible way, to the consternation of the manager, the despair of his professional comrades, and the frenzy of the author. No one can do that sort of thing better than Mr. Matthews, who knows how to be idiotic with elegance and to be extravagant with tact. Lady Tree, on the other hand, sometimes yields to the temptation of overdoing the drollery of her part. She is the leading lady's mother, the conventionally "awful" mother, outwitting managers, bullying minor performers, and generally ruling the stage, and it is of course not to be pretended that such a personage can be presented in a style of delicate refinement and half-tints. But Lady Tree's big splashes of crude colour seemed now and then laid on a little too thick for perfect artistic effect, though it is right to say that the audience last night was evidently delighted with it all. Miss Marie Löhr has just to be sweet and dainty and prettily gowned, requirements which it is no surprise to anyone to find her perfectly fulfilling. Mr. Gwenn is richly comic as an "enterprising manager," impecunious, good-hearted, and Hebraic only to the extent of a false nose. The story upon which the several pictures of theatrical life are strung is entirely negligible. Laughter is the one thing aimed at in *The Show Shop*, and, as there was nothing but laughter through the whole evening, the play is an undeniable success.

The Weekly Dispatch.

(115th YEAR.)

LONDON: Carmelite House, E.C.

ORIGINALLY SUNDAY

APRIL 23, 1916.

If you want to laugh and spend a really enjoyable evening at a theatre you cannot possibly do better than go and see "The Show Shop" at the Globe Theatre. It is a play all about actors and actresses, and is a laugh from almost end to end. You must not take the American author, James Forbes, nor yet the management, seriously when they describe this play as a comedy. It is farce. A roaring farce, and the best farce we have seen for years; not only because it provides fun without buffoonery, but also because it is written and acted with intelligence. Briefly the story is of a young girl who wants to marry the young fellow she loves, but is prevented from doing so by her mother (an old actress) who wants her to stick to the theatre and become a "star" comedienne.

❖ ❖ ❖

Solely that he may be near the girl he loves the young fellow (who is rich enough to pay for anything he wants) joins the company and tries to act. He fails, so does the play. Believing that if the girl appears in one more failure her mother will allow her to retire and marry him the youth bribes a manager to produce what he thinks is a sure "frost," and give the leading part in it to his Bettina. To his horror the piece "captures" New York, but how it did so after what we were allowed to see of the dress rehearsal—the funniest episode imaginable—beats all. Anyhow that dress rehearsal was loud enough "to beat the band," and the audience laughed louder still. The stage "hands" were the most comic crowd ever seen in a farce, and we shrieked when we saw all the little details of a "first night"—down to the anticipated "calls"—being rehearsed by the characters in the play. Altogether it was a great evening, but there was one piece of unconscious humour perpetrated by the stage management which upset the equanimity of Miss Marie Löhr and Lady Tree. They (the management) introduced the revue custom of floral offerings to the ladies, and the ladies shied at them. It was an awkward moment. However, all's well that ends well. The play made an enormous hit with the first audience and certainly deserves to be a great success. Lady Tree and Miss Löhr evidently held an informal reception on the stage; for when the curtain fell a great procession of friends, headed by the Duchess of Rutland, filed through the "iron" door.

Plays

A curious situation, but only in the matter of a detail, has arisen over the production of "The Show Shop," at the Globe Theatre. Mr. Alfred Butt owns the theatre. Mr. de Courville is presenting the play. Mr. Butt pays the expenses in front of the curtain, Mr. De Courville pays those of the stage. The two managers share the receipts—in what proportion I am not at liberty to say.

Now everybody who was present at the first performance on Tuesday evening saw that one of the private boxes in front of the curtain had to be used by Lady Tree, Mr. Edmund Gwenn, and others for an incident in the play itself. They will do so every night during the run of the piece. So far so good! But Mr. Butt thinks Mr. de Courville should pay for the box because it is used as a stage property. Mr. de Courville does not agree because it is not on his side of the curtain. However, they have agreed to leave it to the arbitration of a mutual friend.

J.W. & D.M.

"TOTO" GIRLS PLAYING "TOTO" AFTER A MORNING SWIM.

Photo by WRATHER & BUYS, 27, New Bond Street, W.

"TOTO" MUSIC PUBLISHED BY ASCHERBERG, HOPWOOD & CREW, LTD., 16, MORTIMER STREET, LONDON, W.

[P.T.O.

Photo—Wrather & Buys, 27, New Bond Street, W.

DUKE OF YORK'S
THEATRE

Licensed by the Lord Chamberlain to WILLIAM LESTOCQ.
Trafalgar House, Waterloo Place.

Telephone—Gerrard 312, 313 and 314.

Miss IDA MOLESWORTH & Mr. MARK BLOW'S SEASON

April 13th, 1916.

Dear Sir,

On WEDNESDAY EVENING, APRIL 19th,
at 8 p.m.

will be presented

"*Toto*"

A New Comedy with Music, by
GLADYS UNGER

Lyrics by ARTHUR ANDERSON

Music by
ARCHIBALD JOYCE and MERLIN MORGAN

Should you be prevented from being present, the immediate return of the enclosed Ticket will be esteemed a favour,

Yours faithfully,
MARK BLOW.

1918
Plays

"Toto."

CHARACTERS.

Charles Morel	Mr. PETER GAWTHORNE
Monsieur Jollette	Mr. STANLEY TURNBULL
Ernest le Maitre	Mr. WILLIAM PRINGLE
Phillip Brevannes	Mr. STAFFORD DICKENS
Archibald	Mr. RICHARD CARFAX
Lucian	Mr. WILLIAM VAUGHAN
Gustave	Mr. JAMES E. CONAN
Manager...	Mr. LUKE SYDNEY
Morange...	Mr. ARTHUR O'CALLAGHAN
Marcel	Mr. FRED FARREN
Madame Jollette	Miss LOUIE POUNDS
Alix Morel	Miss ENID SASS
Mademoiselle Elise	Miss DOROTHEA MYRTEL
Rose ... (Students at Madame Jollette's Finishing Academy)	Miss ELSIE SHARLAND
Lily ...	Miss GRACE WARRELL
Marguerite	Miss VERA NEILSON
Hyacinth	Miss JULIA DE LACEY
Dahlia ...	Miss IVY CLEMOW
Poppy ...	Miss VIOLET HICKMAN
Pansy ...	Miss FREDA LARGE
Violet ...	Miss KATHLEEN MOORE
Primrose...	Miss EILEEN DOUGLAS
Azalia ...	Miss ELAINE DOUGLAS
Iris ...	Miss DOROTHY GILES
Tulip ...	Miss MASIE YORKE
Victorine	Miss NELLIE BOWMAN
Jeane ...	Miss ELSIE PIERCY
Marie ...	Miss DORIS LEE

AND

TOTO DUVAL - Miss MABEL RUSSELL

ACT I.
Madame Jollette's High-class Finishing Academy, Paris.

ACT II.
Janvier's Restaurant, Paris.

The Stage.

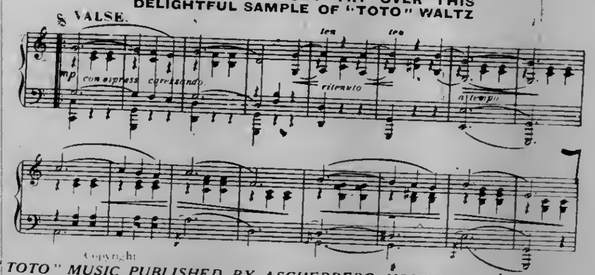
ESTABLISHED 1880.

In this case assuredly the play is not the thing, for, though no official programme-mention of the fact was made either last week or on the prosperous Plymouth trial-trip beginning April 10, the plot of this supposed "new comedy with music" follows very closely, though most of the names have been changed, the details of *Better Not Enquire*, Gladys Unger's adaptation of Alfred Capus's comedy, *Les Deux Ecoles*, which latter was given both in Paris and in London as far back as 1902. Miss Unger's version of a peculiarly Gallic story of a young divorced couple coming together again ran for nearly 100 performances at the Prince of Wales's in the spring and summer of 1911, with Mr. Charles Hawtrey and Miss Marie Löhr in the *rôles* analogous to those now filled by Mr. Peter Gawthorne, the promising possessor of a pleasing and well-cultivated baritone, and Miss Enid Sass, also successful in a singing part. Miss Mabel Russell's present character of Toto, in whom the husband's naughty old father-in-law, with "such a good, kind face," still takes a "fatherly" interest, is at present described as the wife of a tobacconist who elopes with his red-haired cashier, though in the former Unger version she was called Estelle and a stationer's spouse. This is all that need be said concerning the plot of *Toto*, the unravelling of the intrigue of which, together with the reconciliation of the couple, takes place in one of those very familiar Paris restaurant scenes.

The producer of the tuneful musical play "Toto," which made its appearance at the Duke of York's Theatre on Wednesday evening, made no mistake in depending on Miss Mabel Russell to make a success of what she had to do. She was, as a matter of fact, the beginning and the end of the fun, and if she could have remained on the stage from curtain rise to curtain fall we would have welcomed it. Archibald Joyce and Merlin Morgan have written a very tuneful score for a story, by Miss Gladys Unger, that is in the manner of these well-known French farces where jealousy is the motive and the fun depends on the cause for it.

❖ ❖ ❖ J. W.

APOLLO THEATRE "TOTO" SHAFTESBURY AVENUE
MABEL RUSSELL
NIGHTLY AT 8.20 P.M. MATINEES: MON., THUR. & SAT., at 2.30.
A FEAST OF MELODY TRY OVER THIS DELIGHTFUL SAMPLE OF "TOTO" WALTZ



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P.T.O.

THE

ALHAMBRA THEATRE

LEICESTER SQUARE, LONDON

Chairman	Oswald Stoll
Managing Director	André Charlot
Manager	Edward Foster

Musical Director	John Ansell
Assistant Manager	Sydney Skarratt
Stage Manager	David Miller
Secretary	D. J. Gaylord

This Evening, April 19th, 1916

AT 8 O'CLOCK

MR. OSWALD STOLL

PRESENTS

GEORGE GROSSMITH AND EDWARD LAURILLARD'S

New Revue

"THE BING BOYS ARE HERE"

A Picture of London Life in Seven Panels by

GEORGE GROSSMITH AND FRED THOMPSON

after Rip and Bousquet's "Les Fils Fouché".

With the Music of NAT. D. AYER

and

Lyrics by and attributed to CLIFFORD GREY.

Sketches and Miniatures of Melody by EUSTACE PONSONBY, PHILIP BRAHAM and IVOR NOVELLO.

The whole production framed by GUS SOHLKE.

Every Evening at 8.15

Matinees Wednesdays and Saturdays at 2.15

SPECIAL MATINEE Easter Monday at 2.15

The Management beg to announce that all the actors and staff engaged at the Alhambra Theatre have attested or are exempt from Military Service.

PROGRAMME

Overture ... March—"Les Jeux Olympiques" ... *Robichon*

"The Bing Boys Are Here"

PART I.

1st Panel **MARKET PLACE, BINGHAMPTON** *(JOSEPH HARKER)*

Departure of the Bing Boys.

Aurora Summertime ...	Miss MAIDIE ANDREWS
Lady Mayfair ...	Miss ROSA SULLIVAN
The Oldest Inhabitant ...	Mr. PAUL MOUNTNEY
The Village Idiot ...	Mr. GILBERT LATIMER
The Colonel ...	Mr. JACK MORRISON
The Parson ...	Mr. FRANK LESLIE
The Town Crier ...	Mr. CHARLES SIMS
Mayor Bing ...	Mr. REGINALD CROMPTON
Mrs. Bing ...	Miss ETHEL DAVIES
The Town Clerk ...	Mr. ARTHUR D'ORAYLLE
EMMA ...	**Miss VIOLET LORAINE**
The M.P. ...	Mr. JO MONKHOUSE
The Little Girl ...	Miss JANE AYR
LUCIFER BING } THE BING BOYS	**Mr. GEORGE ROBEY**
and	and
OLIVER BING } THE BING BOYS	**Mr. ALFRED LESTER**

Musical Numbers.

Opening Chorus, **"Us be a Truly Rural Lot."**
"The Gymnasium Class."
"The Bing Boys" (LUCIFER and OLIVER).
Duet (EMMA and LUCIFER) **"If You were the only Boy in the World and I were the only Girl."**
Finale, **"We're off to Town."**

Aurora Summertime (Commère) ...	Miss MAIDIE ANDREWS
Captain Basil (Compère) ...	Mr. FELIX FORD

THE FIRST NIGHT SCENE.

The interest shown in Mr. Stoll's Alhambra venture may be gauged from the first night scene. They were all there to see "The Bing Boys are Here." Well-known first nighters, who were well known first nighters years and years ago. The young "bloods" are away; the old ones came to represent them and to represent themselves. The men about town, who'll pay to see a fight, a horse race, or a chorus lady, were also present, managers (more or less important), revue authors by the score (they are becoming very numerous), financiers who pay super tax, and financiers who pay no taxes, were everywhere, and in the middle group of stall chairs a very comfortable colony of Americans from the London-American colony nestled and smoked long cigars. The entertainment justified the interest.

BELIEVES IN PUNCTUALITY.

At eight o'clock punctually the curtain was taken up at the Alhambra. Oswald Stoll believes in punctuality. He was sitting alone in the stage box on the first tier on the prompt side. A few minutes later the box filled up, and near nine o'clock, when his mother arrived, he gave her his chair, and he stood behind her until the final curtain fell at twenty minutes before midnight. There were loud "calls" for him directed to the stage, but he does not believe in that sort of thing. Success, it is to be repeated, is stamped all over this Alhambra revue. George Grossmith and Fred Thompson have made a good book out of a French farce. Nat. D. Ayer has written most tuneful things, and Miss Violet Loraine, Mr. George Robey, Mr. Alfred Lester, and a truly beautiful army of lovely chorus girls have done the rest. Bing!

S. W.

Daily Mail

THE PAPER THAT DEVELOPED AIRMANSHIP.

THURSDAY, APRIL 20, 1916.

"THE BING BOYS ARE HERE."

NEW REVUE SUCCESS AT THE ALHAMBRA THEATRE.

Space alone is the bar to the publication of the names of all the nine authors and composers of the latest London revue, "The Bing Boys are Here," presented by Mr. Oswald Stoll at the Alhambra Theatre last evening. Nothing short of a "Revue Who's Who" would suffice to explain the work of the innumerable producers, designers, and arrangers who contributed something or other to this great big pageant of colour, movement, fun, and rag-time.

No doubt long before this splendid success has run its course, however, everybody (more or less) will know all the helpers that contributed a lyric here and a melody there to a production that first of all owes its success to the book of Messrs. George Grossmith and Fred Thompson and to the music of Mr. Nat. D. Ayer.

As a display of stage pictures "The Bing Boys are Here" gets clear away from the biggest records of the Alhambra, and at least three out of the seven sets, in which the two "Boys" manage to show how they would emulate "Tommy and Jerry" in search of adventure, are made the background to an entertainment full of animation, gaiety, and fun.

MISS VIOLET LORAINE'S TRIUMPH.

Last night was the triumph of Miss Violet Loraine. Untiring, comical, singing splendidly, acting with a never-failing sense of comedy, she was right in the centre of everything that helped to make the evening a notable one. It takes nothing from the credit due to Mr. George Robey, or to Mr. Alfred Lester, to say so much about her. Some, if not all, of her best and happiest bits of comedy success were made with Mr. Robey, and they had one song together, "If you were the only boy in the world and I were the only girl," that will probably soon be heard from one end of the country to the other, and find its way too to the boys in France.

Throughout the entertainment, which is kept going at top speed, there is a never-ending display of wonderful costumes, and equally attractive chorus girls who can sing, dance, and look happy as well as show their costumes well.

Altogether "The Bing Boys" was a great and deserved success. If fault could be found with it it was that there was too much of it—not room enough made for the scenes, or time to remember all of them, in which Mr. Robey and Mr. Lester set the house in roars.

J. W.

THEATRE ROYAL, HAYMARKET

Lessee and Manager
MR. FREDERICK HARRISON.

TO-NIGHT, SATURDAY, APRIL 22ND, 1916, AT 8.30,

FREDERICK HARRISON presents

"The Mayor of Troy"

A Comedy in Three Acts,

BY "Q" (SIR ARTHUR QUILLER-COUCH).

The Characters are in the order of their appearance.

Major Solomon Hymen Toogood	HENRY AINLEY
Scipio	IVOR BARNARD
Cai	FREDERICK GROVES
Mr. Lomax	MILES MALLESON
Dr. Dillworthy...	LEON QUARTERMAINE
Miss Marty Toogood	HILDA BRUCE-POTTER
Mons. Aristide Dupin	HERMAN DE LANGE
Mr. Manby	WALTON PALMER
Mrs. Manby	SILVIA FAUSSET
Miss Georgina Pescod	MAUD E. BELL
Miss Trant	MOLLIE SAINTON
Lieut. Pound	A. HARDING STEERMAN
Miss Pound	MOLLIE MAITLAND
Miss Philippa Pound	KATHLEEN BLAKE
Miss Phœbe Pound	ISABEL RAINS
William Toogood	F. RANDLE AYRTON
Gustavus Adolphus Toogood (*Act I.*)	CECIL RODWAY
Canon Palstave, *Vicar of Troy*	E. LYALL SWETE
Mrs. Palstave	MAY BOLLAND
Miss Emmeline Palstave (*Act I.*)	SAZA PALMER
Gunner Oke	REGINALD BACH
Gunner Spettigew	ROLAND PERTWEE
Gunner Clogg	RICHARD LINDSAY
Gustavus Adolphus Toogood (*Acts II. and III.*)	GERALD MCCARTHY
Miss Emmeline Palstave (*Acts II. and III.*) ...	PEGGY RUSH
Ben Chope	ERNEST HENDRIE
Mrs. Chope	CLAIRE GREET

Bandsmen, Gunners, etc.

ACT I.—Scene: Major Toogood's Garden at Troy, 1804.
ACT II.—Scene: The same 1814.
ACT III.—Scene: A Ward in the Toogood Memorial Hospital.

PRECEDED AT 8 O'CLOCK BY

"THE BATH ROOM DOOR"

A Farce in One Act,

BY G. E. JENNINGS.

The Characters are in the order of their appearance.

The Young Man	GERALD MCCARTHY
The Young Lady	MAUD E. BELL
The Elderly Gentleman	A. HARDING STEERMAN
The Elderly Lady	MAY BOLLAND
The Prima Donna	COLETTE O'NIEL
The Boots	RICHARD LINDSAY

SCENE—A Corridor in an Hotel.

The Plays produced for FREDERICK HARRISON by E. LYALL SWETE.

Programme of Music.

1.	(*a*) Dance—"In Springtime" ...	*Grieg*
	(*b*) Selection—"Madame Butterfly" ...	*Puccini*
2.	(*a*) Valse ...	*Virgo*
	(*b*) Cornish Tunes ...	*Traditional*
3.	(*a*) "The Bee" ...	*F. Schubert-O'Neill*
	(*b*) Entr'acte ...	*Planquette*
	(*c*) "Autumn" ...	*Busser*
	(*d*) Sea Chanty ...	*Traditional*
4.	(*a*) Picrette ...	*Chaminade*
	(*b*) Old French Song ...	*Traditional*
	(*c*) Jig ...	*Corelli*
	(*d*) Cornish March Tunes ...	*Traditional*

THE NATIONAL ANTHEM.

Stage Manager	REGINALD BACH
Musical Director	NORMAN O'NEILL

THREE MATINEES WEEKLY:
EVERY WEDNESDAY, THURSDAY & SATURDAY, AT 2.30.
SPECIAL MATINEE, EASTER MONDAY AT 2.30.

Business Manager ... ... HORACE WATSON

THE TIMES

MONDAY, APRIL 24, 1916.

It must be great fun for an artist to experiment in a new medium. The Cinquecentists thought so, at any rate. Your Michelangelos were one day at painting, another at sculpture, the next at sonneteering. But they were what the music-halls call "Protean artists" in those days. We are less ambitious in range. A pastellist will have a shot at lithography, or a ballad-writer will venture on an orchestral score. "Q" began with verse and criticism and passed on to prose romance ; on Saturday night he produced his first play.

A first play is apt to be liko a first lecture, a first speech, a first symphony. There are generally too many ideas, too many "movements" in it. "Q's" first play, to be sure, has one main idea or thesis, but it has too many casual ideas, superfluous details, loose ends. His main idea is the inconvenience caused all round by the return of the dead to life. Resurrection—at any rate after sufficient lapse of time for wills to be proved, property resettled, and griefs to have calmed down—is a social nuisance. When the dead returns with fresh millions, like Monte Cristo, you have another story. But when he comes back, like Major Toogood, without a penny, to an estate long since divided up among his heirs, he is certainly *de trop* and made to feel it.

That seems a capital idea for a play, but let us see how "Q" has worked it out. His first act (1804) shows the hero at his culminating point of life. He has been seven times Mayor of Troy, the burgesses have now presented him with his bust, and he has been made a J.P. for Cornwall. (By the way, there is very little "local colour" in the play, which might have been laid almost anywhere on the English coast.) He is a fat and rosy bachelor, masterful and vain. Though said, later, to have had great success with the fair sex, he is timidity itself with his cousin and housekeeper, Marty Toogood, whom he loves. Marty, though he doesn't know it, prefers a younger man, Dr. Dillworthy. At the height of the festivities (festivities with jealousies of rival orators, humours of an awkward squad of local volunteers, and other comic details) a gun is heard. The Major assumes it to be fired from a cutter bringing in a contraband cargo of brandy—for he is also a bit of a smuggler. But the cutter proves to be a French *chasse-marée* ; there is a fight, and when the fighting is over the Major is missing. Other items in this act: the Major's wicked brother, a Revenue officer stung by bees, a French spy, a buried treasure. Too many items, and the whole is a little confusing.

Major Toogood's Return.

Act Two (1814), another act of festivities, this time to celebrate the opening of a hospital erected to the Major's memory. More jealousies of rival orators. Dr. Dillworthy, the present mayor, his mayoress, *née* Marty Toogood, and young Gustavus Toogood (the Major's nephew and apparently his heir, about to wed the vicar's daughter, Emmeline) hang wreaths on the bust. Then the Major returns to life. He has been for 10 years a prisoner of war in France, and the experience has knocked all the nonsense out of him. His comrade, Ben Chope, the seaman, bets him that not a soul will want him back. Nobody recognizes him. He has to listen to his own life recorded by his old friend the Revenue officer. Only one person, Miss Emmeline, shows any kindness to the stranger ; the rest are too busy to notice him. He finds some one has dug up the buried treasure, falls in a swoon, and is carried into the hospital.

It is here that you see the artist at work in an unfamiliar medium. He has an idea to drive home—the idea of a disillusioning return of the dead among his old companions. The old hand would probably confront the dead with each old companion in turn and give him an appropriate disillusionment over each. He should certainly have been confronted with Marty—a *scène-à-faire* if ever there was one. Anything to drive the idea home. Just as in a speech you can't say the same thing too often, so on the stage you can't show the same thing too often in different lights. This is not some mystic "law of drama" ; it is only a reminder that a listener is not a reader. "Q" fails to drive his idea home ; he rather fritters it away.

Act Three, in the hospital, and a third act of festivities—the wedding of Mr. Gustavus and Miss Emmeline. Humours of Ben Chope, the seaman, and Mrs. Chope. More kindnesses from Miss Emmeline to the returned stranger. Dismay of the dead man's biographer, the Revenue officer, when he suspects that his biographee may be not dead after all. Finally, the Major puts on his old regimentals and stands revealed before them all. His wicked brother (who has been robbing the estate) is compelled to disgorge. But as the Major's resumption of his own would mean ruin to the young couple, he renounces it—deciding to live on his buried treasure, which has been dug up and faithfully preserved by his old servant. Here again you expect scenes of separate confrontation—showing the appropriate effect of the resurrection upon each of the old companions—and again you don't get them, or don't get them systematically worked out. All ends with a dance—a hint, perhaps, that one mustn't take it too seriously.

A Ticklish Adventure.

Nevertheless, a certain doubt will occur about the main idea. *Was* it such a good idea after all ? It seems to have resolved itself into a question of £ s. d. Was it worth while bringing a dead man to life again merely for that ? Didn't one expect, rather, a spiritual crisis ? The Major, to be sure, did undergo a spiritual change ; his vanity and other littlenesses dropped from him, he put on a new man. But that was in prison, in the interact. On the stage, before our eyes, the new man can only show himself abandoning his property to the young couple. But you don't care a straw for the young couple, for you only make their acquaintance when the play is half over. You did care for the Marty interest—Marty between the two suitors—and that has petered out. Evidently these resurrection stories are difficult for *comedy*. You may make them melodramatic, as Dumas did. You may make them pathetic, as Tennyson did. "Q's" blend of the dramatic, pathetic, and comic is a much more ticklish adventure.

It is a quite "elegant" entertainment, however, hearty, too, and brimful of humour ; and the audience on Saturday gave every sign of having spent an agreeable evening, calling the author along with the principal players—Mr. Ainley, who had given them a well-thought-out and vivid study of the hero, and Mr. Hendrie, who had been richly droll as Ben Chope, and Mr. Lyall Swete, who had been dryly droll as the vicar, and the two ladies, Miss Bruce-Potter and Miss Peggy Rush, who had done nothing in particular, but done it very well.

The Weekly Dispatch.

(115th YEAR)

LONDON: Carmelite House, E.C.

ORIGINAL DISPATCH

APRIL 23, 1916.

'Q' MAKES HIS DEBUT AS DRAMATIST.

Last Night's Production of "The Mayor of Troy."

No attempt is made by Sir Arthur Quiller-Couch in his play, "The Mayor of Troy"—presented by Mr. Frederick Harrison at the Haymarket Theatre last evening—to do more than tell a very simple story of simple people in far-away Cornwall over a hundred years ago.

It is only through the distant association of names and rumours that anything of the Napoleonic wars creeps into the atmosphere of the play, which owes its one great dramatic moment to the return to the little town of Troy of the once great local figure, Major Troy, believed to be some ten years dead. In no little measure the incident serves to beget memories of yet another drama—"Rip Van Winkle," but neither in the sequel nor yet in the introductory incident can it be said to bear any likeness to the story of Rip.

"Q" tells his story in more than subdued tones and relies mainly for interest on the interplay of character up to the time that his hero after ten years in a French military prison returns home to find his property divided, himself unrecognised, and regarded as dead. "Q" succeeds well in conveying the anguish of this return home, and thus having awakened our sympathies in the manner that successful authors aspire to do, brings his story to a happy termination.

As he always does, Mr. Henry Ainley succeeded fully in making the very most of every opportunity given him, and was ably seconded throughout the evening by Messrs. Frederick Groves, Leon Quartermaine, E. Lyall Swete, and Ernest Hendrie.

The play had a very good reception and the author took his call.

Plays

THE COMEDY THEATRE

(Licensed by the LORD CHAMBERLAIN).

PANTON STREET, HAYMARKET, Nearest Station Piccadilly Tube.

Sole Lessee ... ... Mr. ARTHUR CHUDLEIGH.

COMEDY THEATRE 1
Sole Lessee Mr. Arthur Chudleigh
1/5/16
STALL
3
To be retained
Dawson Allen & Sons, Ltd., London, Harrow, &c.

EVERY EVENING AT 8.30 P.M.

HALF-PAST EIGHT

"One of those Musical Things."

By PAUL A. RUBENS and C. H. BOVILL. With Music by PAUL A. RUBENS.

Staged by NELSON KEYS and FRANK COLLINS. Dances and Ensembles by J. W. JACKSON.

Under the personal direction of CHARLES B. COCHRAN.

ACT I.

SCENE 1.—The Stage Door of the Comedy Theatre (*John Bull*)

Unparalleled disaster threatened, in the form of a Revue without any Chorus Ladies. Mr. Wigley, bless him! to the rescue.

Stage-door Keeper - RUBE WELCH
Stage Manager - TOMMY MOSTOL
Inspector of Special Constables - - - - - - - - - - - - - - - - - - HUGH E. WRIGHT
Mr. Wigley (from Muddleton) - WILL EVANS

The Misses Wigley -

OLIVE ATKINSON	EILEEN NORTHE
BIRDIE COURTNEY	PEGGY PRIMROSE
BERYL CRAIGIE	MILLIE SIM
MARGOT ERSKINE	MONICA VANCE
VIOLET GRAY	MOLLY VERE
DORRIE KEPPEL	JOY WEBSTER
CISSIE LORRAINE	MAMIE WHITTAKER
HELEN SCOTT MONTAGU	ESTELLE WINWOOD

SONG - - - "Special Constables" - HUGH E. WRIGHT

The Costumes of the Misses Wigley designed by COMELLI, executed by Miss MARY FISHER, Ltd., 26, Bedford St., W.C.

SCENE 2.—Green Room at Comedy Theatre (*John Bull*)

One of those peeps behind the scenes, without which no Revue is now considered complete. Sidelights on the making of a Comedian.

Mr. Wigley	WILL EVANS	Carnation	OLIVE ATKINSON
The Misses Wigley	(As in SCENE 1)	Butterfly	BIRDIE COURTNEY
Stage Manager	TOMMY MOSTOL	Ballerina	WILL EVANS
Call Boy	F. E. TONGE	Savoy	ALBERT E. BENNETT
Mr. Binks	RUBE WELCH	Carrot	WILLIAM GREEN
Actress	EILEEN NORTHE	Leak	LEW MARKS
Poppy	VIOLET DAUNT	Cauliflower	ARTHUR CLAYTON
Rose	MAY TRESMAND	Rhubarb	JAMES ROBINSON
Violet	MOLLY VERE	Stage Hand	JAMES ROBINSON
Lily	ELSIE MOMBER		

SONG - - - - - - "The Sixteen Daughters" - - - - - - MILLIE SIM
And the other 15 Misses Wigley, as per SCENE 1.

DUET - - - "I'll Never Forgive You" - - WILL EVANS & RUBE WELCH

FLOWER SONG - - - - - - "My Garden" - - - - - EILEEN NORTHE
(Lyric by H. GORDON). Assisted by POPPY, ROSE, VIOLET, LILY, CARNATION and BUTTERFLY.

Miss Northe's Costume designed by PURCELL JONES, executed by B. J. SIMMONS & Co., 7 & 8, King Street, W.C.
The Flower and Butterfly Costumes designed by PURCELL JONES, executed by SADIE, 23, Wardour Street, W.
The Ballerina and Vegetable Costumes designed by CHARLIE CHAPLIN, executed by WILLY CLARKSON.

SCENE 3.—Offices of some New Commission Agents (*John Bull*)

Consternation at Ladbroke's on discovery of the hitherto unsuspected fact that the Government, in addition to running a racing stable, has also taken over a Turf Commission Agency.

Three New Owners and Commissioners - HUGH E. WRIGHT, TOMMY MOSTOL, WILL EVANS

An American Jockey - - - RUBE WELCH
The Horse - - - - SIDNEY LE FRE, JAMES ROBINSON

SCENE 4.—The Turkish de Light Bath.

Scene designed by PURCELL JONES, executed by BRUCE SMITH.

Full of facts and figures. Miss Winwood relieves her feelings on the subject of telephone operators. Miss Northe constitutes herself a censor morum. Another Massage Scandal: Startling revelations. Remarkable episode in the life of the Queen of the Movies. Those Flags!!!

The Manageress - ESTELLE WINWOOD
An Attendant - DORRIE KEPPEL
A Masseuse - WILL EVANS
A Masseuse - HUGH E. WRIGHT
Mr. Manhattan - RUBE WELCH
A Specialist - TOMMY MOSTOL
Mary Chickford (Queen of the Movies) - - - - - - - - - - - - YVONNE GRANVILLE
Bathing Girls - BIRDIE COURTNEY, MOLLY VERE, VIOLET DAUNT, OLIVE ATKINSON
Their Critics - EILEEN NORTHE, ELSIE MOMBER, ELSA HAYDEN, MAY TRESMAND

SONG - - - - - - - "Miss Cole" - - - - - - - ESTELLE WINWOOD

OCTETTE - "Put on a Little Bit More" - By the BATHING GIRLS and THEIR CRITICS (as above).

DUET - "It's Nothing to Do with Hus" - WILL EVANS and HUGH E. WRIGHT

QUARTETTE - - "In Cinema Land" - - YVONNE GRANVILLE, ESTELLE WINWOOD, RUBE WELCH, and TOMMY MOSTOL

SONG - - "Won't you Buy a Little Flag?" - - By the ENTIRE COMPANY

Miss Winwood's, Mdlle. Granville's, Miss Dorrie Keppel's, the Bathing Girls' and their Critics' Costumes designed by REGGIE DE VEULLE, executed by ELSPETH PHELPS, 28, Albemarle Street, W. Costumes for "Won't you Buy a Little Flag?" designed by PURCELL JONES, executed by SADIE, 23, Wardour Street, W.

SCENE 5.—Coventry Street

FLAGS AGAIN!!!

SCENE 6.—Piccadilly

YET AGAIN!!!!

ACT II.

SCENE 1.—A Garden near Salonika.

Scene designed by PURCELL JONES, executed by JOHN BULL. Wigs designed by PURCELL JONES, executed by W. CLARKSON, 41, Wardour Street, W.

History almost repeats itself. What History? Consult Lemprière. And if you don't find what you want you will find a lot of other very interesting matter.

N.B.—The Managoment reserves the right to pronounce Lysistrata any way they please.

A Singer	YVONNE GRANVILLE	Representative of England	ESTELLE WINWOOD
Theta	PEGGY PRIMROSE	Belgium	CISSIE LORRAINE
Iota	EILEEN NORTHE	Italy	MARGOT ERSKINE
Zeta	BIRDIE COURTNEY	Japan	BERYL CRAIGIE
Lysistrata	AMY BRANDON-THOMAS	Russia	DORRIE KEPPEL
A Slave	KATHLEEN GOWER	America	MILLIE SIM
		France	YVONNE GRANVILLE

SONG - - - - "Give Me" - - - - YVONNE GRANVILLE and CHORUS

DANCE - - - - - - - - - "Medusa" - - - - - - LEONORA

Music of Mdlle. Leonora's Dance has been specially composed by JEAN NOUGUES.

SONG - "Home on Leave" - YVONNE GRANVILLE and ENTIRE COMPANY

The whole of the Costumes in this Scene designed by PURCELL JONES and executed by ALIAS, 36, Soho Square, W.

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SCENE 2.—Tube Station (*Bruce Smith*)

SONG - - - - - "They Won't Have Me" - - - - - HUGH E. WRIGHT

SCENE 3.—In a Tube Train (*Bruce Smith*)

Something you have all seen (if you travel in the Tube).

Conductor - - - - - - - - WILL EVANS	Little Bit of Fluff - - PEGGY PRIMROSE
'Erb - - - - - - - - - RUBE WELCH	Mrs. Streatham Hill, ESTELLE WINWOOD
Old Lady - - - - - - TOMMY MOSTOL	Mrs. Tooting - - - - BERYL CRAIGIE
George - - - - - ARTHUR CLAYTON	The Duchess - - - - DORRIE KEPPEL
Bill - - - - - - - WILLIAM GREENE	Lady Plantagenet - - MARGOT ERSKINE
Evening News Reader, ALBERT BENNETT	Navvies and Little Bits of Fluff.

SONG - - - "It's Rather a Lark" - - - PEGGY PRIMROSE and CHORUS

Miss Winwood's and Miss Craigie's Costumes designed by CHAS. GRAVE, executed by ADELE, 318, Regent St., W.
Miss Keppel's and Miss Erskine's Costumes designed by CHAS. GRAVE, executed by ELLA BURGESS, 160, Westbourne Terrace, W.

SCENE 4.—A Furniture Shop in Tottenham Court Road (*Bruce Smith*)

"Furnish with us. It's so simple."

Jones - - - - - - HUGH E. WRIGHT	A French Lady - - YVONNE GRANVILLE
Harold - - - - - - TOMMY MOSTOL	Fiancée - - - - - ESTELLE WINWOOD
The Proprietor - - - - - WILL EVANS	Rupert - - - - - - - RUBE WELCH

Mdlle. Granville's Dress designed by REGGIE DE VEULLE, executed by ELSPETH PHELPS, 28, Albemarle St., W.
Miss Winwood's Costume designed by CHAS. GRAVE, executed by ADELE.

SCENE 5.—Black and White.

DUET - "Mind Where You're Going" - MILLIE SIM and TOMMY MOSTOL

Miss Sims' gown by VIOLA, 18, Albemarle Street, W.

SCENE 6.—"The Mine Sweeper" (*Bruce Smith*)

(An Episode of the North Sea.)

The Mine-sweeper's Wife - ESTELLE WINWOOD
The Mine Sweeper - HUGH E. WRIGHT

SCENE 7.—A Chintz Room (*John Bull*)

OCTETTE, Chintz and Black { VIOLET DAUNT, MAY TRESMAND, ELSA HAYDEN, MOLLY VERE, MAMIE WHITTAKER, JOY WEBSTER, ELSIE MOMBER, OLIVE ATKINSON.

MODERN DANCING - - - - - - - - - - - - - IDA ADAMS and A. REVES

SONG and DANCE - "I'll Meet You, my Middy" - YVONNE GRANVILLE, TOMMY MOSTOL, HUGH E. WRIGHT, RUBE WELCH, WILL EVANS

Chintz and Black Dresses designed by PURCELL JONES, executed by B. J. SIMMONS & Co.
Mdlle. Granville's and Miss Adams' Costumes designed by REGGIE DE VEULLE and executed by ELSPETH PHELPS.

Additional Lyrics by PERCY GREENBANK and HUGH E. WRIGHT.
Costumes by ADELE, de Paris; ELLA BURGESS, Miss MARY FISHER, Ltd., ELSPETH PHELPS, B. J. SIMMONS & Co., SADIE, MORRIS ANGEL, JOHNS & BONHAM, H. & F. POTTERTON. Scenery by JOHN BULL and BRUCE SMITH. Wigs by CLARKSON. Much Anxiety by CHARLES B. COCHRAN.

Box Office—Mr. BUSHELL.

MATINEES MONDAY, FRIDAY AND SATURDAY AT 2.30.

Stage Manager - - - -	For C. B. COCHRAN	CHARLES B. WILLIAMS
Assistant Stage Manager - -		- - - - SIDNEY LE FRE
Musical Director - - - -		- - - WILLY REDSTONE
Acting Manager - - - -		- - - - A. O. McKEE
General Manager - - -		- - - - CLIVE R. McKEE

Business Manager for Comedy Theatre - - - - - - - - - - - - - LEONARD LILLIES

Extract from the Rules made by the Lord Chamberlain. 1.—The name of the actual and responsible Manager of the Theatre must be printed on every playbill. 2.—The Public can leave the Theatre at the end of the performance by all exit and entrance doors, which must open outwards. 3.—Where there is a fire-proof screen to the proscenium opening it must be lowered at least once during every performance to ensure its being in proper working order. 4.—Smoking is not permitted in the Auditorium. 5.—All gangways, passages and staircases must be kept free from chairs or any other obstructions, whether permanent or temporary.

1916
Plays

The Weekly Dispatch.
(115th YEAR)
LONDON: Carmelite House, E.C.
MAY 7, 1916.

"Half-past Eight."

Several features more or less distinguished the first performance of "Half-past Eight" at the Comedy Theatre on Monday. One of these was the misuse of much good material. The mounting was pretty, the idea with which the entertainment opened was clever, the chorus was as pretty as, if not more so, than any in London, and one or two scenes were so stupidly wrong that it is difficult to realise how any manager allowed them through; I mean scenes 4 and 6 in the second part. "Half-past Eight" could be made a real live, entertaining revue if taken in hand and set going. But it wants a heap of "set-going." I do not know which of the principals made the big hit, but I do think some people blundered, and blundered with shocking bad taste, in giving that wretched display of floral offerings to the lady principals. It was the most inexcusable folly in war time. The management of the Comedy Theatre was not responsible for it, nor for the unconsciously comical list of so-called celebrities (said to be present on the first night) sent out for publication.

J. W.

Shakespeare Tercentenary Commemoration Performance

Theatre Royal Drury Lane

Kindly lent by Mr. Arthur Collins and the Directors of Theatre Royal Drury Lane, Ltd.

Tuesday Afternoon, May 2nd, 1916

Patrons:

His Majesty the King
Her Majesty the Queen
Her Majesty Queen Alexandra

Their Majesties the King and Queen have graciously consented to be present

The Actors Association

is represented by the following members who are taking part in the performance:—

in

Julius Cæsar

Henry Ainley
M. Arioso
Clifton Boyne
F. R. Benson
Roy Byford
Alfred Brydone
Lilian Braithwaite
Ivor Bernard
Inez Bensusan
Cecil Bevan
Holman Clark
O. B. Clarence
Hubert Carter
Donald Calthrop
Arthur Cleave
W. Cadogan
Charles Cruikshank
Dorothy Day
H. V. Esmond
Alma Ellerslie
Betty Fairfax
E. Story Gofton
A. Gordon Lennox
A. Goddard
Hubert Harben
William Home
Frederick Harker
H. B. Irving
Gerald du Maurier
Tarver Penna
Leon Quartermaine
Rossulston Riche
H. A. Saintsbury
Edward Sass
May Saker
Marion Turner
George Tully
Sydney Valentine
Henry Vibart
Evelyn Vanderzee
Fisher White
Ben Webster
Esther Whitehouse
Rathmell Wilson
Frank Wheatley
Leonard Yorke

in the

Shakepeare Pageant

Sir George Alexander
Henry Ainley
Gerald Ames
Robert Atkins
H. K. Ayliff
F. R. Benson
Acton Bond
Lilian Braithwaite
Hutin Britton
Ivan Berlyn
Alfred Brydone
Leonard Calvert
Hayden Coffin
Marianne Caldwell
Donald Calthrop
Stella Mervyn Campbell
Stella Patrick Campbell
Hubert Carter
O. B. Clarence
Clive Currie
Geoffrey Douglas
Stanley Drewitt
Dennis Eadie
Winifred Emery
H. V. Esmond
Norman Forbes
Charles France
Ben Field
Arthur Fayne
Clare Greet
Dorothy Green
Odette Goimbault
Margaret Halstan
Hubert Harben
C. Mordley Hulse
Helena Head
Douglas Jeffries
O. Johnston
Frederick Kerr
Stanley Lathbury
James Lindsay
Fewlass Llewellyn
Matheson Lang
Miles Malleson
Henry Millar
Dawson Milward
M. Maughan
Norman Page
Leon Quartermaine
Saba Raleigh
E. Vivian Reynolds
Jerrold Robertshaw
Charles Rock
Bassett Roe
Frederick Ross
Edward Sass
William Stack
Harding Steerman
H. A. Saintsbury
Leonard Shepherd
Athene Seyler
Estelle Stead
Ellen Terry
Sybil Thorndike
Madge Titheradge
Lady Tree
Viola Tree
Irene Vanbrugh
Lottie Venne
Henry Vibart
O. Walter
Beatrice Wilson
Harcourt Williams
René Waller
Ben Webster
Fisher White

Plays

THE TIMES

WEDNESDAY, MAY 3, 1916.

SHAKESPEARE DAY SURPRISE.

MR. BENSON KNIGHTED AT DRURY LANE.

At Drury Lane Theatre yesterday afternoon the actors, with the painters and the musicians, paid their tribute to Shakespeare; and a noble tribute it was. It had the King, the Queen, and Queen Alexandra for its patrons: and of these the King and Queen, who had come specially from Windsor, with Princess Mary, Princes Henry and George, the Princess Royal, Princess Christian, and Princess Victoria of Schleswig-Holstein, honoured it with their presence.

Their Majesties were received at the entrance to the theatre by Mr. Arthur Collins and Sir George Alexander (hon. chairman and organizer): in the lobby by Sir Squire Bancroft, Sir Charles Wyndham, Sir John Hare, Mr. F. R. Benson, Mr. Otho Stuart, and Mr. Hesketh Pearson and Mr. Austin Brereton (the secretaries): in the upstairs lobby by Lord Plymouth, representing the Order of St. John, the Lord Mayor, Sir E. J. Poynter, P.R.A., Sir Hubert Parry, Sir A. Mackenzie, Sir Henry Wood, Mr. Acton Bond, and Sir Charles Russell, representing the British Red Cross Society; and in the Royal anteroom by Lady Alexander, Lady Wyndham, Lady Forbes-Robertson, Lady Tree, Miss Ellen Terry, and Mrs. Arthur Collins.

The Royal party entered their box just before *Julius Cæsar* began; and it was an open secret that the King deferred his departure by half-an-hour and more in order to see the whole of the play. There was another reason why the King deferred his departure, a reason that went straight to the hearts of the huge audience when the event was announced to them by Sir George Alexander. On the conclusion of the tragedy the King sent for Mr. F. R. Benson, who obeyed the summons to the Royal anteroom, still attired in the robes of Julius Cæsar, and there received from the King the honour of knighthood.

No one who knows what Sir Frank Benson has done to spread the knowledge and love of Shakespeare over Great Britain during the last quarter of a century and more but will rejoice to learn of the deserved recognition that his work has received; nor miss the appropriateness of his being knighted in a theatre, in theatrical costume and with a theatrical sword.

Shakespearian Music.

The interest taken in this occasion may be gathered from the fact that by half-past 1 in the afteroon nearly the whole of the vast audience, from stalls to gallery, was in its place and had already bought its stately but business-like programmes from the well-known actresses and other ladies who, dressed like the orange-girls of Old Drury, were busy exchanging them for half-crowns, or more, or less. Many, moreover, had possessed themselves of the souvenir book of pictures contributed to the occasion by the painters.

The first thing in the programme was the special contribution of the musicians—a concert of Shakespearian music. The performance was not an antiquarian display. Julius Cæsar was not dressed in Elizabethan costume, and the music sung by Miss Carrie Tubb and Mr. Robert Radford, and played by the London Symphony Orchestra under the conducting of Mr. Norman O'Neill, Sir Henry Wood, Mr. Hamilton Harty, Sir A. Mackenzie, Sir T. Beecham, and Mr. Edward German (who played his own *Henry VIII.* dances so beautifully that it seemed we had never really heard them before) was the music of O'Neill, of Sullivan, of Mackenzie, Corder, Coates, and German.

Then came *Julius Cæsar*, with special music by Mr. Raymond Röze, and played by a "star cast." Star casts seldom give satisfactory renderings of plays. The Shakespeare tercentenary performance of *Julius Cæsar* was a notable exception. The actors must have worked quite as hard, and the producer, Mr. Herbert Jarman, must have worked twice as hard, if the occasion had not been a special performance, and the result was evident, not only in the prominent parts—the Antony of Mr. Henry Ainley, which would have made any performance memorable, the Cæsar of Mr. F. R. Benson, the Cassius of Mr. H. B. Irving—nor only in the smaller parts—the Calpurnia of Miss Millard, the Trebonius of Mr. Fisher White, the Cicero of Mr. Holman Clark, and half-a-dozen others; but in the *ensemble* of this noble and beautiful tragedy, Mr. Bourchier's Brutus, Mr. Fisher White's Ligarius, and the exquisite singing of Sullivan's "Orpheus" by Master Roy Royston were other features of a performance of which we must confine ourselves to saying that it was worthy of the occasion.

In the interval Mr. Julian Clifford conducted more Shakespearian music, and two eminent actors came before the curtain—Sir Squire Bancroft to perform with fine judgment and ardour the very difficult task of addressing to the audience a tribute to the memory of Shakespeare, of which this veteran actor, now the *doyen* of the English stage, was himself the author; and Sir George Alexander to tell us that the performance had made more than £3,000 for the Joint Fund of the Red Cross and the Order of St. John, and that Sir Herbert Tree, the president of the committee, had sent for the same purpose £700, the proceeds of a performance given in New York.

A Pageant of Plays.

Last came the Shakespeare Pageant. The pageant filled the last hour of an entertainment that lasted from half-past 1 till after 7; yet, if there had been any weariness, it must have been dispelled by the splendid and interesting spectacle arranged by Mr. Arthur Collins. The scene was a certain huge black and gold staircase (and why should not pantomime join in the homage to one who loved masques and interludes?), running from somewhere in the flies down to the bowels of the earth beneath the orchestra. And on this staircase appeared in succession the characters of eight plays by Shakespeare—*Coriolanus*, *The Merchant of Venice*, *As You Like It*, *Twelfth Night*, *The Winter's Tale*, *Romeo and Juliet*, *The Merry Wives of Windsor*, and *Much Ado About Nothing*.

Each set of characters gave us just as much dumb show (to music specially composed by leading musicians of the day) as would remind us of the story; and among the hundreds of well-known players engaged were Miss Ellen Terry as Portia and Miss Marion Terry as Nerissa; Miss Geneviève Ward as Volumnia and Sir Frank Benson as Coriolanus; Mr. Charles Hawtrey as Falstaff, and Miss Mary Anderson as Hermione. The *finale* was a great *tableau*—the laurel-wreathed bust of Shakespeare at the top, with Miss Ellen Terry on one side as Comedy and Miss Geneviève Ward on the other as Tragedy, and a long procession, headed by Miss Mary Anderson, climbing the stairs to lay wreaths at the foot of the pedestal.

Then Miss Muriel Foster led the National Anthem; all the audience joined in; and the great tribute to Shakespeare, player and playwright, was over.

ST. JAMES'S THEATRE,

KING STREET, ST. JAMES'S STREET, S.W.

April 27th, 1916.

SIR GEORGE ALEXANDER requests the honour of your presence on Wednesday Afternoon next, May 3rd, at 2.30 punctually, when will be acted, for the first time,

A New Play in Three Acts, entitled

PEN

Freely adapted from MORLEY ROBERTS' Novel

"LADY PENELOPE"

BY H. A. VACHELL

If [illegible] able to be present, kindly [illegible] the ticket to

E. ARNOLD,

BOX OFFICE

THURSDAY, MAY 4, 1916.

MR. VACHELL'S NEW COMEDY.

MISS JEFFREYS IN "PEN."

(Freely adapted from "Lady Penelope," a novel by Morley Roberts.)

Augustin, Earl of Bradstock	ALLAN AYNESWORTH
Arthur, Viscount Bramber	GEOFFREY DOUGLAS
Captain Victor Gobs, M.F.H.	DAWSON MILWARD
Boris O. Plant, of Pittsburg	FRANKLYN ROBERTS
Deloraine-Vere	WARWICK WARD
[illegible]	ARTHUR LOWRIE
[illegible]	HENRY NELSON
The Duchess of Goring	ELLIS JEFFREYS
The Lady Penelope Brading	MARIE HEMINGWAY
Harriet Weekes	GWENDOLEN FLOYD

Euclid did not say that the part is greater than the whole, but that must have been because he never saw Miss Ellis Jeffreys. She has virtually nothing to do with the new play at the St. James's but to sit and look on, and yet if she were not there you feel that there would be virtually nothing for anyone to sit and look on at.

It would be the height of folly to try to explain why Miss Jeffreys—or for that matter any other actress or any other woman—charms us. These things are among the mysteries of the Bona Dea which no man may unveil. She sniffs at her smelling salts. She asks Mr. Aynesworth to define "caboodle." She wears the smartest gowns as unassumingly as though they were the dowdiest rags. She has an air, what the French call by the untranslatable word *allure*.

She is a windfall, a stroke of luck, something that you feel you don't deserve, but can't, for the time being, do without. You may call it her temperament, but that is only because you do not know what else to call it. Or, putting on your considering cap, you may decide it is her art. Yet you will be mightily puzzled to say which is her art and which is herself. In the end you give up attempting to analyse the unanalysable, and swallow it whole.

She is a duchess who is shocked at the headstrong caprices of her niece, the daintiest of rogues in porcelain, Miss Marie Hemingway, who has to choose a husband from a quartet of lovers. Quartet is the word, because the lovers are as inseparable, as harmoniously blended, or contrasted, as four glee-singers.

QUARTET OF LOVERS.

They make love together, are jealous together, live their lives together. One is called a poet, another is a "strong man" (athletic, not political), a third an American with dollars, a fourth a harmless young viscount; but these are mere labels, and if they were to give you a "bango act," with blackened faces or to break out into the *quatuor* from *Rigoletto* you would not be in the least surprised. You never guess which of them is going to be selected by the capricious lady, and, when you know, you wonder why it wasn't any one of the three others.

At one time you thought it was going to be Mr. Aynesworth, for one reason because he wasn't one of the quartet (and there would have been your surprise), and for another because he, like Miss Jeffreys, only sat about and looked on, which seemed hardly enough for so accomplished an actor. But in the end he proved to be reserved as a matrimonial consolation for his fellow onlooker, who had been bereaved of her duke in one of the inter-acts.

It is the lightest of comedies, as you see, and for a light comedy is rather too geometrical in plan, with its amorous quartet always forming a square or a cross or a parallelogram. Presumably in Mr. Morley Roberts's novel there is more irregularity of figure, and so, possibly, some resemblance to life. The moral is the old one: playwrights ought never to read novels.

GAIETY THEATRE

NEAREST UNDERGROUND STATIONS—CHARING CROSS AND STRAND.

EVERY EVENING at 8. MATINEE, SATURDAYS at 2.

Mr. George Grossmith's and Mr. Edward Laurillard's
PRODUCTION

"TO-NIGHT'S THE NIGHT,"

A NEW MUSICAL PLAY.

Book by FRED THOMPSON. Music by PAUL A. RUBENS.
Lyrics by PAUL A. RUBENS and PERCY GREENBANK.

Montagu Lovitt Lovitt ...	... ...	... Mr. VICTOR GOURIET
Pedro	... (*A Tango Teacher*) ...	... Mr. HENRI LEONI
Henry	... (*Lovitt-Lovitt's Nephew*)	... Mr. LESLIE HENSON
Alphonse ...	... (*Head Waiter at Opera House*)	... Mr. ROBERT NAINBY
Robin Carraway ...	... ...	Mr. FREDERICK MORANT
Albert	... ...	... Mr. RALPH ROBERTS
Lord Ridgmount ..	... ...	... Mr. FRANK HECTOR
Policeman ...	... ...	... Mr. FOREST SMYTHE
	AND	
The Hon. Dudley Mitten ...	... ...	Mr. GEORGE GROSSMITH
Jane	... ...	Miss MADGE SAUNDERS
Beatrice Carraway	... ... (*Robin's Wife*) ...	... Miss JULIA JAMES
Victoria	... ... (*Her Maid*) ..	Miss AVICE KELHAM
Daisy de Menthe ...	... .. (*Of the Piccadilly Theatre*)	Miss ADRAH FAIR
Angela Lovitt Lovitt	... ... (*Montagu's Wife*) ...	Miss GLADYS HOMFREY
Lady Pussy Preston	(*Guests at the Carraway's*)	Miss MARJORIE SARGENT
Lady Edith Tarlow		Miss BARBARA DUNBAR
Miss Skeats		Miss JUDITH NELMES
The Hon. Baby Vereker		Miss L. CALDICOTT
Avice Carlton		Miss CONNIE GUY
Yvette La Plane ...	... ...	... Miss CICELY ELDON
Attendants at Opera House		Miss ADELINE ROZE Miss VIOLET ASHTON
Alice	... (*Maid at Daisy's*) ...	... Miss IVEY COLLETTE

Dance in Act II, Scene I, by DOLLY MEWSE and HARRY SINGER.

ACT I. (*Joseph & Phil Harker*) ... ... **The Carraway's House at Maidenhead.**

ACT II. (*Alfred E. Craven*) ... **Scene 1. Foyer of the Boxes, Royal Opera House.**
Scene 2. Covent Garden Market.
Scene 3. Daisy's Flat in Mount Street.

Play Produced by AUSTEN HURGON.

The Musical Numbers "THEY DIDN'T BELIEVE ME" and "ANY OLD NIGHT" by JEROME D. KERN.

Dances and Choruses arranged by GEORGE SHUKLEY.

Costumes designed by COMELLI.
Principals' Modern Dresses and Cloaks and Chorus' Modern Dresses designed and made by LUCHE, LTD., 23, Hanover Square, W.
Other Costumes executed by B. J. SIMMONS & Co.; M. E. FISHER, LTD.; MICHAEL SOEURS; MORRIS ANGEL & SON; BURKINSHAW & KNIGHTS.
Hats by MAISON LEWIS and MADAME KOSKY. Shoes by H. & M. RAYNE and G. MANZO.
Scenery built by J. BRUNSKILL. Furniture by FRYERS, LTD. Wigs by CLARKSON.
Piano in Act II., Scene 3, by CHAPPELL & Co., LTD.

Musical Director ... ... MANUEL KLEIN | Stage Manager ... CHARLES A. MAYNARD

HAMLET

By WILLIAM SHAKESPEARE.

Claudius (*King of Denmark*) - - - -	EDWARD SASS
Hamlet { (*Son of the late and Nephew to the present King.*) }	MARTIN HARVEY
Ghost of Hamlet's Father - - - - -	FREDERICK ROSS (By arrangement with FREDERICK HARRISON.)
Horatio (*Friend of Hamlet*) - - - -	A. B. IMESON By arrangement with I. HERBERT JAY.
Polonius (*Lord Chamberlain*) - - - -	RUTLAND BARRINGTON
Laertes (*his son*) - - - - - -	FRANKLIN DYALL
Rosencrantz (*a Courtier*) - - - - -	WILSON GUNNING
Guildenstern (*a Courtier*) - - - - -	FRANK MILRAY
Osric - - - - - - - - -	FREDERICK MARSH
First Player - - - - - - - -	WALTER HOWE
Second Player - - - - - - - -	MAURICE KESTON
Marcellus (*an Officer*) - - - - - -	MALCOLM KEEN
Bernardo (*an Officer*) - - - - - -	ALBERT IMRIE
Francisco (*a Soldier*) - - - - - -	HUGH CASSON
Reynaldo - - - - - - -	LESLIE VERNON
First Gravedigger - - - - - -	J. COOKE BERESFORD
Second Gravedigger - - - - - -	ALFRED IBBERSON
A Priest - - - - - - - - -	PAUL BARRY
Gertrude { *Queen of Denmark, Mother to Hamlet* } - -	MARIE LINDEN
Player Queen - - - - - - - -	MAUD RIVERS
Ophelia (*Daughter of Polonius*) - - - -	N. DE SILVA

D-10
3724
1916
Waters, J.
Plays

His Majesty's Theatre
HAYMARKET.

Mon. Evening
May 8, 1916

STALL
Ten Shillings and Sixpence

No. F 26

This to be retained.

THE TIMES

TUESDAY, MAY 9, 1916.

Our "darling" Shakespeare, said Mr. Martin Harvey in his speech at the curtain-fall. After all, the epithet was not quite so silly as you might think, for he had just been playing a darling Hamlet.

A darling Hamlet, you understand, is a Hamlet all favour and prettiness; a Hamlet who turns all his vowels into musical notes, and drops his consonants whenever he can because they interrupt the melody; a Hamlet who returns from England in a perfect duck of a bonnet; a Hamlet who immensely enjoys his own death-scene, turning up his eyes ecstatically while the organ swells louder and louder as in the last act of *Faust*.

Well, Hamlet is so accommodating a character that you can almost make a "darling" of him without grave hurt; and as Mr. Harvey's Hamlet, though a little over-sweetened, is never outrageously perverse, you get a good deal of pleasure out of him and almost forgive Mr. Harvey his unfortunate epithet. But really, he must not use it too often, or he will make the ghost of the Dark Lady of the Sonnets dreadfully jealous. Mr. Sass makes a good personable Claudius—indeed, a fine figure of a man, who quite excuses to the audience, if not to Hamlet, the Queen's second marriage. Miss Marie Linden presents Gertrude as a nice mild Victorian matron, while Mr. Rutland Barrington evidently has views of his own about Polonius, views which seem to be strangely like reminiscences of the Rajah of Bongh. The exterior scenes—the scenes with the Ghost and at the graveside—are most romantically done, like dim silhouettes of Caran d'Ache, while the interiors, simple arrangements of drapery in long vertical folds, pleasantly suggest the well-known manner of Mr. James Pryde.

QUEEN'S THEATRE

Licensed by the Lord Chamberlain to Mr. ALFRED BUTT. By arrangement with Mr. FREDERICK WHITE.

THURSDAY, MAY 11th, 1916, at 8 o'clock.

ALFRED BUTT
PRESENTS
A COMEDY IN THREE ACTS
NOTED BY

"THE BOOMERANG"

BY WINCHELL SMITH [illegible]

[illegible]

KENNETH DOUGLAS
FRANK G. BAYLE
A. V. TOOSE
ALBERT SIMS
CHARLES DALY
STANLEY LOGAN
NINA BOUCICAULT
DORIS LYTTON
KATHLEEN VINCENT
VERA CUNNINGHAM
SAY [illegible]

[illegible]

Act I. Dr. Gerald Sumner's Consulting Room
Act II. Drawing Room at Mrs. Woodbridge's one month [illegible]
Act III. Dr. Gerald Sumner's Consulting Room

[illegible]

Matinees, WEDNESDAYS AND SATURDAYS at 2.30

PROGRAMME OF MUSIC.

[illegible]

1916
Waters, J.
Plays

The Weekly Dispatch.
(115th YEAR.)
LONDON: Carmelite House, E.C.
MAY 14, 1916.

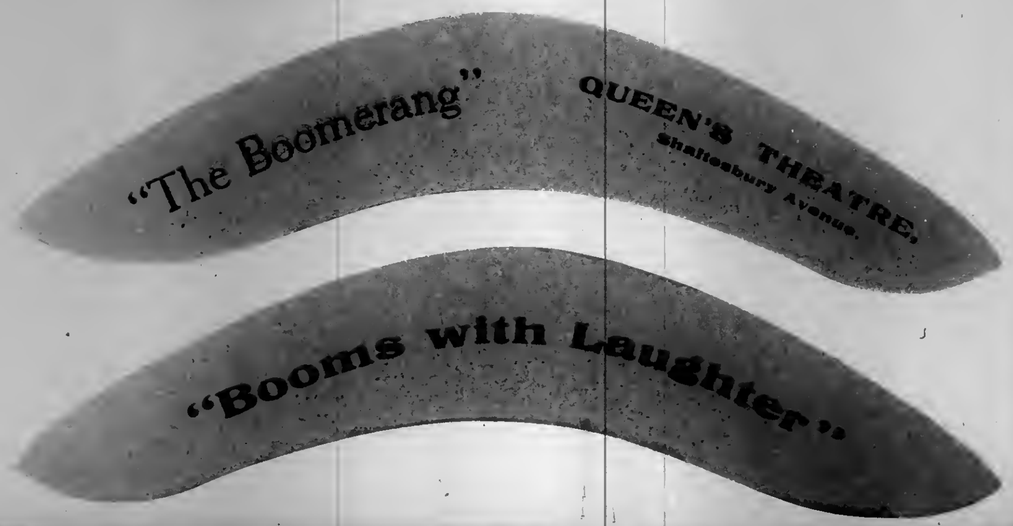
Delightful New Play.

If "The Boomerang," which Mr. Alfred Butt presented at the Globe Theatre, does not get a very strong hold of the play-going public I shall be greatly astonished. It is a delightful play, it is full of delicious fun, it is witty and clever and possesses charm, and is splendidly acted all round. I have seldom seen a first-night audience show its satisfaction for a good entertainment more genuinely, and at one moment I feared that Mr. Solly Joel's enthusiasm—which led him to hang well out of a private box on the O.P. side—would lead to his destruction, because Mr. Grahame-White, who seemed inclined to do a volplane from the box immediately above him, almost promised to collide on his downward flight (if he took one) with the millionaire's head. Luckily, there was no accident. Mr. White retained his balance and Mr. Joel kept his head.

Merrily to the Marriage Bells.

One great advantage over nearly all other plays possessed by "The Boomerang" is that it keeps on being more amusing as it proceeds. The first act is a little quiet. It gave the impression too strongly of being an American story, instead of being a story by Americans. As a matter of fact the story has no nationality, and in this instance some of the insignificant things had an American twist and made us shy of believing that the locality was really our own Cheltenham. That feeling, however, wore off very soon after Act I., and everything proceeded merrily to the marriage bells. The story of how a young doctor cured a very love-sick patient and then caught the fever himself is good material, only I am afraid that Love never had or will have so important a place in life as dramatic authors would have the nations believe. All the same, "The Boomerang" is a play to see, and Mr. Kenneth Douglas, Mr. Stanley Logan, and Miss Fay Compton were splendid.

J. W.



Daily Mail
THE PAPER THAT GOT THE SHELLS AND THE MEN.
THURSDAY, MAY 11, 1916.

AN EVENING AT THE THEATRE.

SEEING PLAYS IN A HURRY.

By JAMES WATERS.

Summer has come again. Some people tell me it is spring. I am not sure myself what to call it.

I have not been farther than an eighteen-penny taxicab fare from Bloomsbury since last August, and I am not certain how the seasons go. There is one tree on the south side of Bloomsbury-square that has been for many recurring seasons the first messenger of summer. It leans over the railings, always as if it wanted—over the little space that it shelters—to keep near to the thousands of hurrying workers who every morning and evening pass under its thin branches. It is, as far as I know, the first tree in this London square to get its buds out every spring; the first tree to appear in green. It is the first, too, of all the trees to drop its leaves, and when it does Bloomsbury takes on an air of "Good-bye, summer." We who live in London have only a memory of the wonderful colours of wooded hills reflected in river or lake—carrying, by their beauty still living, thoughts of summer well into winter.

A man whose farthest north was Maida Vale, his farthest west Sloane-square, his farthest east the Commercial-road, and whose voyages south have stopped short at the Embankment "can take no curtains" for travelling adventures. My travels have had to be made in the world of make-believe; and "very good travelling it makes," said a man—back in London after an absence of several years—who took me out to show him plays and revues. "I don't want high-brow stuff," he said, and fortunately for him there was no one at the moment trying to educate the visitors to Playland. The revues had crowded Shakespeare out: "he's on the mat," said my pagan friend, "and any author who failed to provide George Graves, 'Joe' Coyne, or Miss Violet Loraine with a 'four-ace' comedy can expect little sympathy from those like myself whose first inclination is to sit out a good play before going to supper."

He spoke after he had sampled three revues. The youthful appearance of the chorus ladies and the seasoned appearance of the chorus men in the musical (and revue) theatres of London astonished my friend. He knew the chorus girl in the olden days, before George Edwardes changed the manner of things at the Gaiety and gave youth its chance. He knew them when they enjoyed (if taken out) a supper of shell-fish and stout, and how they stood up to it without flinching. The new order of things—ginger beer and dancing—at a smart restaurant trying to be smart in war time unnerved my friend. He preferred to think of "The Show Shop" and author and actors "turning the theatre inside out." Mr. Hawtrey helping Emily to be a good girl at the Playhouse also pleased him; "plays of this kind," he said, "take you out of yourself."

* * * * *

He was taking it out of me also. Even with the aid of a fresh taxicab every five minutes it was no light affair to show an eager resurrected playgoer round the theatres of London in one evening. He insisted on seeing the four big revues of London—at the Palace, Hippodrome, Empire, and Alhambra—and taking a peep as well at the others in the Comedy, Vaudeville, and Pavilion Theatres. He shewed a tendency to break away and do a cake walk down the centre aisle of the Empire Theatre when Miss Ethel Levey, who walks better than any woman appearing on the London stage, swung herself defiantly in front of the "floats," flinging her song at the audience. Mr. Robert Hale's automaton dance was another of the things that stamped itself on his memory, and "Joe" Coyne, too, singing a patriotic call, with a swelling chorus behind him, across the rail of a ship.

The partnership of George Robey, Alfred Lester, and Violet Loraine at the Alhambra Theatre went down in his "leg" as one of the sights of London, and at the Palace Theatre he picked out Miss Gertie Millar as the most versatile comedienne he had seen and heard in revue, and Messrs. Arthur Playfair and Nelson Keys' work as providing the most intelligent "partnership" in a musical play. The rush of "Joy Land" at the London Hippodrome—the ceaseless swing, its flare and drum beat, took his fancy, and he wanted, he said, to be a boy again and race along that joy-plank with the chorus.

To rest him I took him down St. Martin's-lane to see a variety bill at the London Coliseum. I pulled him into the front of the stalls, told him to turn his back on the orchestra and look up at the audience—a great sloping floor space and tiers above it filled with what appeared to be nothing but thousands of white faces. It was the first time he had seen that house, and the sight of it thrilled him. "This is like London," he thought; and when he passed out later through the corridor where the tea is brewed he said he felt sure of it. He had not yet seen those who are to stamp "Provincial" in big letters on London, but he was guessing already. To take his mind off the war, or crusade, I showed him sufficient of one scene from W. Somerset Maugham's "Caroline" (at the New Theatre), the best comedy of manners of our time, to make him register a vow to see the whole play through, and pulled him out of a workaday world into Wyndham's to see a scene of fantasy—a mixture of to-day and old, old fairy times—a scene where Cinderella, or a little Joan of Arc, perhaps, anyhow a lovable young woman, came into this twentieth century in the most unaccountable manner: a manner that only Sir J. M. Barrie could express. Following the ten or fifteen minutes' incursion into the theatre world not quite frivolous, a brief visit to George Grossmith at the Gaiety Theatre recommended itself to my visiting friend bent on learning where London stood.

He hazarded the opinion when he once more stood helplessly in the inky black street, trying to get his focus of dim lamps all right again, that "G. G." had the smartest dressing-room he had ever seen in a theatre. He protested, too, that "To-night's the Night" was the nearest thing to musical lightning with a roar of laughter in it he had ever sampled, and he remembered also that the Gaiety is the only theatre in London to keep up the old custom of having men, not women, to show patrons to their seats.

* * * * *

DALY'S THEATRE

Proprietors and Managers - - - - - - - - Exors. of the late GEORGE EDWARDES
Under the direction of - - - - - - - - - - ROBERT EVETT.

TO-NIGHT AT 7.30, AND EVERY EVENING AT 8.0. MATINEES WEDNESDAY AND SATURDAY AT 2.

THE **GEORGE EDWARDES** PRODUCTION

"THE HAPPY DAY"

A Musical Play in Two Acts by SEYMOUR HICKS.

Music by SYDNEY JONES and PAUL A. RUBENS. Lyrics by ADRIAN ROSS and PAUL A. RUBENS.

Charles, Prince of Galania	Mr. ARTHUR WONTNER
Sir Dennis O'Hagan (his A.D.C.)	Mr. FRANK WILSON
Earl of Anglemere	Mr. THORPE BATES
General Count Ivan Tobolsk (the Inspector-General)	Mr. FORRESTER HARVEY
M. Drinkavinck (the Director of the Casino) ...	Mr. MARK LESTER
M. Oppinoff (The Chancellor of the Exchequer) ...	Mr. JOSH. DIXON
M. Limitski (the Public Trustee)	Mr. LEONARD RUSSELL
Walter (of London)	Mr. LAURI DE FRECE
The Captain	Mr. G. P. HUNTLEY
Mary, Princess of Valaria	Miss WINIFRED BARNES
The Countess Tobolsk (Mistress of the Robes) ...	Miss ROSINA FILIPPI
The Lady Diana Brooke (a Maid of Honour) ...	Miss NELLIE TAYLOR
Lady Violet	Miss VIOLET HOLLAM
Lady Sybil	Miss IVY DUKE
Lady Betty	Miss GLADYS SQUIRE
Maid	Miss MARIE HANCOCK
Luna l'Etoile	Miss EVA KELLY
Ma Petite (of the Opera House)	Miss UNITY MORE
Camille Joyeuse (a Queen of Bohemia)	Miss JOSE COLLINS

— Women of the Bedchamber, Courtiers, Soldiers, Dancers, Guests, Servants, &c.

The Play produced by EDWARD ROYCE.

ACT I., Scene 1—A CORRIDOR (*E. H. Ryan*). Scene 2 THE MORNING DAWNS (*E. H. Ryan*). Scene 3 TWILIGHT FALLS (*Alfred Terraine*).
ACT II., Scene 1—MIDNIGHT COMES (*J. Harker*). Scene 2—AND AFTER (*J. Harker*).

Costumes designed by COMELLI and executed by Miss FISHER, LACHARTROULLE, B. J. SIMMONS, BURKINSHAW & KNIGHT. Uniforms by MORRIS ANGEL & SON.
Principal Ladies' and all Modern Dresses designed and executed by ESTHER LTD., 5 Grafton Street, W. Boots and Shoes by RAYNE, LTD. Wigs by CLARKSON. Hats by SANDY, and MAISON LEWIS.

Stage Manager ... ... REGINALD HIGHLEY.
Assistant Manager ... ... A. W. ASHDOWNE.

The Orchestra under the direction of MERLIN MORGAN.
Business Manager ... ... C. PAGET.

The Management reserve the right to make any alteration in the Cast which may be rendered necessary by illness or other unavoidable causes.

I wanted to show him part of a scene of a play at Daly's Theatre—a house that has been a landmark of London Bohemia these many years, but the new piece that is to take the place of what used to be is not ready yet. I wanted to show him a great London melodrama, but that other great landmark Drury Lane Theatre has lapsed temporarily into showing an American film picture.

It is a curious thing that Drury Lane is now the only theatre that holds out against the innocent advertisement to be gained from hanging up "House Full" boards. Covent Garden, too, always (when it was open) kept away from that sort of publicity, and while he was in active management George Edwardes would not permit any house under his control to show or keep such "boards."

It seems to me," said my friend when I had finished crowding as many glimpses of entertainments into one evening as time would allow, "that London has not reduced the output of plays since this war began.

"But the absence of young men on the stage is remarkable, and the average of acting has sadly deteriorated. Provincialism is making itself felt everywhere in London. It shuts up earlier than a backwoods town, and players—in most cases I am told against their will—are talked about so much outside the theatre that the desire to see them inside it is falling off. If London is to be an attraction to Americans and other travellers after the war, it had better begin to forget provincialising itself as it is assuredly doing now."

D-10
3724
1916
Waters, J.
Plays

The Weekly Dispatch.
(115th YEAR.)
LONDON: Carmelite House, E.C.
MAY 14, 1916.

"THE HAPPY DAY" LAST NIGHT.

Gorgeous New Musical Play at Daly's.

By OUR DRAMATIC CRITIC.

Daly's Theatre took its place again last evening among the big attractions of London with a new musical play superbly mounted. "The Happy Day" has been given every advantage in the way of beautiful scenery, tuneful music, the most numerous band of charming chorus girls ever seen at Daly's, and a company of public favourites. The book that supplies the idea is not one that requires much description, for much of it has been seen before.

Comedians, however, have a knack of providing material that counts in musical comedy for very much more than a story, and last evening Mr. G. P. Huntley and Mr. Lauri de Frece began successfully the process of making the play really funny. The author—Seymour Hicks—like most musical comedy authors, will have no fault to find with comedians who can set the house laughing, and this was what they undoubtedly accomplished—working together as a pair of very hard-up adventurers who find themselves in a palace and think it's a restaurant.

It would be no misleading description to call the first act of this play "The Open Door," for into the palace where the young princess awaits the arrival of the young prince whom she has never seen and whom she is to marry next day everyone appears free to enter and do as he or she likes. Naturally the two gentlemen from England, whose philosophy was that a man with a pack of cards in his pocket need never despair, found their way into the accommodating royal circle, and, having been mistaken for all-powerful statesmen who had a habit of sending less powerful officials to Siberia, pocket fabulous sums from court functionaries who wanted to remain at home.

A SAFE CARD.

It is nearly always "a safe card" to make woman the hunter in musical comedy, and when it is done less slowly and deliberately than was the case last evening in "The Happy Day" it will be better for the play. The incidents attached to it certainly provide splendid opportunities for songs, and a waltz number, "I'll Dream of You," most exquisitely sung by Miss Winifred Barnes, is a gem. Indeed, the music throughout the piece is splendidly tuneful. There is a rivalry duet for Miss Barnes and Miss José Collins that is worth hearing again and again, and so is "I Love You Best in Spring," given with great effect by Miss Collins and a chorus of girls in fashion-plate costumes.

It was a remarkable feature of last evening's performance that every scene in which Miss Collins appeared lifted up the performance. She was not bound down by any love interest in the story and she put her heart into her work. She is a strikingly handsome woman, Spanish type, and she carries her clothes with wonderful grace. She made a hit last night and took the house with her singing of "Oh! For a Night in Bohemia." One of the best chorus numbers in the piece is a "rag-time" song for the opera dancers in the opening of Act. II., and there is also a dance for peasants earlier in the piece that is nearly as good as the gipsy dance from "Gipsy Love."

Indeed, it must be said that Sidney Jones and Paul A. Rubens have as the composers done their part admirably, and that in addition to those mentioned as singing for them others who successfully rendered their numbers were Mr. Thorpe Bates, Mr. Frank Wilson, and Miss Nellie Taylor. In only one instance did Mr. Arthur Wontner, who played the prince, take part in a song—a duet with Miss Barnes—and very well he acquitted himself. In the scenes he had to act he gave invaluable help to "The Happy Day," for he acted with welcome naturalness, carried himself splendidly, and made himself a distinct favourite with the audience.

J. W.

Daily Mail
THE PAPER THAT GOT THE SHELLS AND THE MEN.
THURSDAY, MAY 18, 1916.

On Saturday night the first performance of "The Happy Day" at Daly's Theatre lasted four hours. Three hours is the usual allowance for musical plays, so on Monday morning instructions were given to lop off the whole of the last scene—that in which the wedding tableau takes place. This scene was obviously unnecessary, and—what was worse—provided an anti-climax.

* * * * *

DALY'S THEATRE
EVENING
May 13
Stall
C 15
Govmt. Tax 1/-
To be retained

Every Evening this week at 8.

MARTIN HARVEY

Presents in a new way, a revival of "A pleasant conceited historie" called

The Taming of the Shrew

BY WILLIAM SHAKESPEARE,

A Lord	*Person in the Induction*	HUGH CASSON
Christopher Sly *(a Tinker)*	*Person in the Induction*	RUTLAND BARRINGTON
Hostess	*Person in the Induction*	MARY LAWRENCE
Page	*Person in the Induction*	HARLEY MERICA
Huntsman	*Person in the Induction*	ALFRED FISHER
Baptista *(a rich gentleman of Padua)*		WALTER HOWE
Vincentio *(an old gentleman of Pisa)*		MALCOLM KEEN
Lucentio *(son of Vincentio, in love with Bianca)*		FRANKLIN DYALL
Petruchio	*a gentleman of Verona, Suitor to Katherina*	MARTIN HARVEY
Gremio	*Suitors to Bianca*	J. COOKE BERESFORD
Hortensio	*Suitors to Bianca*	WILSON GUNNING
Tranio	*Servants to Lucentio*	A. B. IMESON
Biondello	*Servants to Lucentio*	By arrangement with J. HERBERT JAY. FRANK MILRAY
Grumio	*Servants to Petruchio*	E. M. ROBSON
Curtis	*Servants to Petruchio*	BESSIE ELDER
A Pedant		ALFRED IBBERSON
A Tailor		PERCY VERNON
A Haberdasher		LESLIE VERNON
A Widow		MARIE LINDEN
Bianca	*Daughters of Baptista*	MAUD RIVERS
Katherina	*Daughters of Baptista*	N. DE SILVA

Ladies in Attendance, Servants, Huntsmen, Officers, &c.

His Majesty's Theatre
HAYMARKET.
MON. Evening,
May 15, 1916.
Orchestra Stall
No. F26
This to be retained.

Every Evening at 8.30, and
Matinees Wednesday, Thursday and Saturday at 2.30.

"Ye GODS!"

A Fantastical Farce in Three Acts by
STEPHEN ROBERT and ERIC HUTTON.

Mrs. Carter	FRANCES WEATHERALL.
Mrs. Roylance	STELLA ST. AUDRIE.
Kitty Roylance	MARY MERRALL.
Mrs. Jordon	BARBARA GOTT.
Mrs. Manx	DOROTHY FANE.
Signora Bianca	KATHLEEN GREY.
Iris Vane	CLARE MANIFIELD.
Violet Barrow	DRINA VERCHESI.
Polly Brown	PAULINE HUGEN.
Colonel Blodwell	FEWLASS LLEWELLYN.
Professor Conway	FREDERICK JAMES.
Doctor Jordon	YORKE STEPHENS.
Silas P. Raymond	LAUDERDALE MAITLAND.
Filson	FRED EASTMAN.
Charlie Vane	HAROLD HAWKINS.
Rev. John Barrow	CLIFFORD HEATHERLEY.
Jimmy Carter	CHARLES WINDERMERE.

THE PLAY PRODUCED BY STEPHEN ROBERT.
Incidental Music specially written by ALBERT W. KETELBEY.

NOTE.—The Male Members of the Cast are either over age or are otherwise exempt from Military Service.

The Scene is laid in the Carters' country house.
Time—The present.

ACT I.—Night. ACT II—The next Afternoon.
ACT III.—The following day, Sunday.

KINGSW
Proprietress] GT. QUEE
Mr. Charles Winder
Saturday
Evening
May 20
Stall
No. D 2
This to be retained

The Weekly Dispatch.

(115th YEAR.)

LONDON: Carmelite House, E.C.

ORIGINAL DISPATCH

MAY 21, 1916.

"YE GODS!"

It Was Just That at the Kingsway Last Night.

The clock was put back more than an hour at the Kingsway Theatre last evening by the production of a farce by Stephen Robert and Eric Hudson, called "Ye Gods!" It was, of course, another version of the evil influence of the idol brought home by a "false gods'" hunter in foreign lands. In this instance the speciality of the imported creature lay in its power and desire to cast love spells.

In the African jungle where this particular papier mâche idol had known a good home, his playful passion for making women fall in love with the wrong man must have been as funny as a circus, but, at the Kingsway Theatre the incidents that sprung from his one attempt at humour were noisy rather than comical.

Fortunately they did not last long, and the audience got away many hours before the new Daylight Saving Bill came into operation. Mr. Lauderdale Maitland was the only member of the company that managed to do anything with the author's poor material—"Ye Gods!"

JW

SHAKESPEARE'S

RICHARD III.

Every evening this week at 8.

King Edward IV.	MALCOLM KEEN.
Edward, Prince of Wales	EILEEN GLOVER.
Richard, Duke of York	DOROTHY GLOVER.
George, Duke of Clarence	HARCOURT WILLIAMS.
Richard, Duke of Gloucester (afterwards King Richard III.)	MARTIN HARVEY.
The Duke of Buckingham	OWEN ROUGHWOOD.
The Duke of Norfolk	ALBERT IMRIE.
Earl Rivers	WILSON GUNNING.
Lord Stanley	WALTER HOWE.
Henry, Earl of Richmond	FRANKLIN DYALL.
Lord Hastings	ALBERT E. RAYNOR.
Marquis of Dorset	A. B. IMESON. (By permission of J. HERBERT JAY.)
Lord Grey	LESLIE VERNON.
Lord Lovel	HUGH FRASER.
Sir William Brandon	HAROLD CURTIS.
Sir William Catesby	C. B. FORD.
Sir Richard Ratcliffe	ALFRED FISHER.
Lord Mayor of London	PAUL BARRY.
The Bishop of Ely	J. CROSS.
Sir James Blunt	H. FIELDING.
Sir Robert Brackenbury	HUGH CASSON.
1st Murderer	ALFRED IBBERSON.
2nd Murderer	J. COOKE BERESFORD.
1st Messenger	G. R. JAMES.
2nd Messenger	H. GRAVES.
3rd Messenger	F. PERCY.
Sir James Tyrrel	MAURICE KESTON.
Queen Margaret	GENEVIEVE WARD.
Queen Elizabeth	NANCY PRICE.
Duchess of York	ANNIE SCHLETTER.
Page to Richard	BESSIE ELDER.
Lady Anne	N. DE SILVA.

Lords, Ladies, Heralds, Knights, Yorkist Soldiers, Monks, Citizens, etc.

Synopsis of Scenery—

ACT I.—An Open Place Outside the Tower.

ACT II.

SCENE 1. A Room in the Palace.
SCENE 2. A Dungeon in the Tower,
SCENE 3. Another Room in the Palace.
SCENE 4. An Open Place outside the Tower.

ACT III.

SCENE 1. A Chamber in the Tower.
SCENE 2. Baynard's Castle.

ACT IV.

SCENE 1. Before the Tower.
SCENE 2. The Throne Room in the Palace.
SCENE 3. Another Room in the Palace.
SCENE 4. Outside the Palace.

ACT V.

SCENE 1. Bosworth Field.
SCENE 2. Outside Richmond's Tent.
SCENE 3. Richard's Tent at Bosworth Field.
SCENE 4. Outside Richmond's Tent.
SCENE 5. Richard's Tent at Bosworth Field.
SCENE 6. Another Part of the Field.

The Scenery by W. TELBIN and G. J. DODSON.

The dresses designed and executed by Miss D. CARLETON-SMYTH.

The Fighting arranged by ALFRED MANSFIELD.

The Heraldry under the supervision of the Rev. E. E. DORLING.

Battle of Bosworth Field. Act V.

Martin Harvey in Richard III

His Majesty's Theatre

HAYMARKET.

MON. Evening,

May 22, 1916.

Orchestra Stall

No **F26**

This to be retained.

Plays

THE TIMES

ESDAY, MAY 23, 1916.

s to be feared that Shakespeare's d has seen his best days. We no tremble and quake over him, as our hers undoubtedly did; we find it difficult take him as a joke, though the joke rim one. There is reason in killing near ns, as in roasting eggs. Murder one or nd you will be terrible, murder half-a- and we only smile. We smile because not quite believe.

ome thing, we hardly know the victims: only appear to be slaughtered, and when ghosts come in a band to haunt Richard's s we can hardly tell which is which. then Richard is so blandly vicarious a rer! If he would but do some of the for himself! But no; he summons y ruffians at a nod, and pats them on heek (Mr. Harvey, by the way, smacks one on the cheek, the just and ajust); or else he calls the nearest page, a boy, and asks him, offhand,

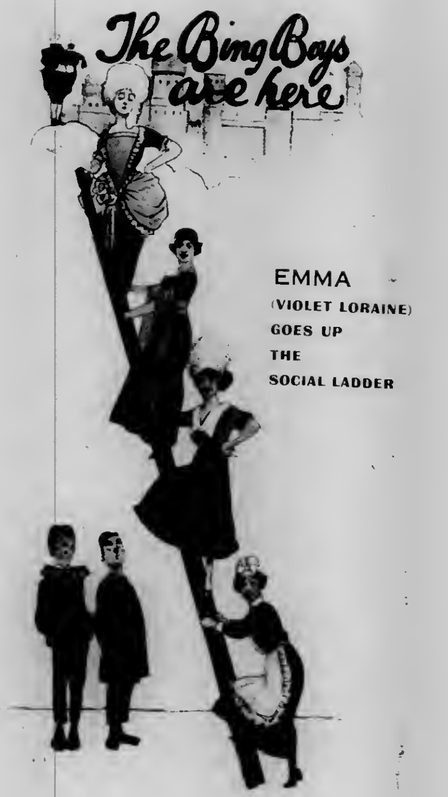
Knowest thou not any whom corrupting gold
Would tempt unto a close exploit of death?

he boy knows at once. There is but one rom the *macabre* to the ridiculous, and d takes it. If you smile at him as a rer, you positively laugh at him as a rite. His business with the Prayer-book e priests before the good, gullible citizens don would not in reality deceive a baby. s the only thing to do with Richard lays is to enter into the fun of the thing make him a kind of ghastly Punchinello. enry Irving did that, and so does Mr. Harvey. Yet Mr. Harvey contrives to ou a good many shivers, and there is hout his performance a certain elegance e, as of a virtuoso in villainy who enjoys *fioritura* and grace-note of his art. He haps on Bosworth field an unconscion- me dying, but that is, of course, among nerable traditions of the part. On the he makes an excellent Richard, pic- ue, full of humour, and romantically rous.

"THE BING BOYS ARE HERE."

Chairman of Directors:
OSWALD STOLL.

ALHAMBRA



EMMA
(VIOLET LORAINE)
GOES UP
THE
SOCIAL LADDER

12 130

SHAKESPEARE'S

KING HENRY V.

King Henry V.		MARTIN HARVEY
Duke of Gloucester	*Brothers to the King*	LESLIE VERNON
Duke of Bedford		FRANK MILRAY
Duke of Exeter	(*Uncle to the King*)	FRANKLIN DYALL
Duke of York	(*Cousin to the King*)	JULIAN CROSS
Earl of Salisbury		H. BUCKLAND
Earl of Westmoreland		HENRY FIELDING
Archbishop of Canterbury		PHILIP SONNE
Bishop of Ely		PERCY VERNON
Earl of Cambridge		M. KENDRICK
Lord Scroop		WILSON GUNNING
Sir Thomas Grey		ARTHUR FRASER
Sir Thomas Erpingham	*Officers in King Henry's Army*	ALBERT IMRIE
Gower		ALFRED FISHER
Fluellen		E. M. ROBSON
Bates	*Soldiers in King Henry's Army*	ERNEST GOODWIN
Court		ARTHUR ROBINSON
Williams		MALCOLM KEEN
Pistol		SYDNEY VALENTINE
Nym		J. COOKE BERESFORD
Bardolph		ALFRED IBBERSON
Boy		RÉNE WALLER
A Herald		HAROLD BARTON
Charles VI.	(*King of France*)	ALBERT E. RAYNOR
Louis	(*the Dauphin*)	A. B. IMESON
Duke of Burgundy		(By permission of J. HERBERT JAY.) WALTER HAYES
Duke of Orleans		ERIC GILBERT
Duke de Bourbon		HUGH CARTER
The Constable of France		WALTER HOWE
Grandpré	(*a French Lord*)	WILLIAM GRAHAM
Governor of Harfleur		M. KNIGHT
Montjoy	(*a French Herald*)	C. B. FORD
Ambassador to the King of England		HERBERT COLLIER
A French Soldier		HUGH CASSON
Isabel	(*Queen of France*)	MAUD RIVERS
Katherine	(*Daughter to Charles and Isabel*)	N. DE SILVA
Alice	(*a lady attending on her*)	MURIEL CAMPBELL
Hostess of a Tavern in Eastcheap	*formerly Mistress Quickly, now married to Pistol*	BARBARA HUNTLEY

Lords, Ladies, Officers, Soldiers, Citizens, Messengers and Attendants.

Chorus - - - - - - - - - - - - MIRIAM LEWES

SCENE : England, afterwards France.

ajesty's Theatre
HAYMARKET.

N. Evening,
y 29, 1916.

hestra Stall

G 1

is to be retained

Daily Mail

THE PAPER THAT GOT THE SHELLS AND THE MEN.

TUESDAY, MAY 30, 1916.

A COLD HENRY V.

MARTIN HARVEY AT HIS MAJESTY'S THEATRE.

Martin Harvey presented last evening at His Majesty's Theatre the fourth play of the series that is to form his contribution to the Shakespeare Tercentenary celebrations. It was the first time that he has been concerned in a performance of "King Henry V.," and that fact must to some extent be responsible for the slowness with which the play was taken by himself and the majority of those concerned with him.

Mr. Harvey was a somewhat too delicate and conscious prince for so martial a drama. One felt that his hesitation, his thoughtful attitude, his serious demeanour, were not the characteristics of the King whose soldierly conduct and speeches inspired his followers. The fire that was naturally to be expected with the words such a King had to speak was not there. The result was cold and disappointing.

It cannot be said that Mr. Harvey's method of presenting the play—a constant changing from scenic to curtain background, an endless series of short scenes, and a superabundance of noises "off," is either for continuity or impressiveness.

The two best performances of the evening were Mr. E. M. Robson's Fluellen (which is by now well known) and the Pistol of Mr. Sydney Valentine.

J. W.

MONDAY EVENING, MAY 29th, at 8.20.

HENRY MILLER

PRESENTS

DADDY LONG-LEGS

A Comedy in Four Acts by

JEAN WEBSTER.

Jervis Pendleton ...	CHARLES WALDRON
Jimmie McBride ...	A. HYLTON ALLEN
Cyrus Wycoff ...	HERBERT GREVILLE
John Codman ...	ERNEST HUNTER
Abner Parsons ...	HOWARD JOYCE
Griggs ...	ARCHIE CARLAW GRAND
Walters ...	S. MAJOR JONES
Miss Pritchard ...	FAY DAVIS
Mrs. Pendleton ...	DOROTHY HAMMOND
Julia Pendleton ...	DOROTHY DIX
Sallie McBride ...	EVELYN HOPE
Mrs. Semple ...	KATE JEPSON
Maid ...	ETHEL WALLACE
Carrie ...	JANE COMFORT
Mrs. Lippett ...	JEAN CADELL
Orphan Children at the John Grier Home	
Sadie Kate ...	AUDREY RIDGWELL
Gladiola ...	BERYL RIGGS
Little Sammie ...	RENEE DAVISE
Loretta ...	MAXINE CLARE
Mamie ...	KATHLEEN COPE
Freddie Perkins AND Judy Abbott ...	CHRISTOPHER FRERE RENEE KELLY

Act I. ...	The Dining Room of the John Grier Home on Trustees' Day.
Act II. ...	Judy's College Study. An Afternoon in May. One year later.
Act III ...	The Living Room at Lock Willow Farm, Summer. Three years later.
Act IV ...	Mr. Pendleton's Library. Two months later.

DUKE OF YORK'S THEATRE

GENERAL MANAGER: HERBERT CHENERY

(Licensed by the Lord Chamberlain to W. LESTOCQ, 53, Barrowgate Road, Chiswick, W.)

Proprietors ... ... MR. & MRS. FRANK WYATT

Matinees: Thursdays and Saturdays at 2.30.

All Gowns and Hats by REVILLE & ROSSITER (1912) LIMITED, 15, Hanover Square, W.

Stage Manager ... ... S. MAJOR JONES.

Musical Director ... ... JOHN CROOK.

Manager ... (For Henry Miller) ... GILBERT MILLER.

THE American colony, young and old, mostly middle-aged, but most enthusiastic, was well represented at the Duke of York's Theatre when the American play "Daddy Long-Legs" was presented for the first time outside the United States. The author, Miss Jean Webster, was quite unknown in this country, and the "colony" and other enthusiasts were quite disappointed that she was not present to take a "call," when the performance was over, and learn in person that her sample play sent to Europe had met with approval. "Daddy Long-Legs" is all about a high-spirited young girl at a foundling school, who so interested one of the trustees that he took her from the institution and had her brought up and educated in the same manner as his own rich girl relatives. In course of time she again (at college) met her unknown benefactor, and after some little misunderstandings learnt that she loved the man and that the man loved her. There were other incidents, amusing and sentimental, to fill in the story and make a pleasant and very sentimental entertainment, which, as I have said before, was vastly to the liking of the American colony and all the Britishers who could find room in the theatre.

J. W.

"Daddy Long-Legs."

11874 C

MISS RENEE KELLY AS "JUDY ABBOTT" IN "DADDY LONG LEGS."

ROTARY PHOTO. E.C.

Plays

THE TIMES

TUESDAY, MAY 30, 1916.

Marianne, in "Sense and Sensibility," aged 17, thought the Colonel, aged 35, an old gentleman long past the time of love. There is probably much the same difference of age between Judy and Jervis in *Daddy Long-Legs*, whose author, Miss Jean Webster, seems almost to agree with the Marianne of a century ago. At any rate, she dwells upon the contrast of the gentleman's age and the lady's youth with marked emphasis, as though it were vastly important.

You find, however, that this (like Coleridge's metaphysics) is only her fun, as she obviously intends from the start that the pair shall become man and wife. Judy is a writer of what some one in the play calls "comfortable stories," and the story of the play is decidedly of the comfortable order. You know exactly what is going to happen, and it happens not only pat but prettily, in a comfortable atmosphere of sentiment and general goodness of heart against a comfortable background of dollars.

Judy was the drudge of an orphan school when Jervis, one of the trustees, first set eyes on her, and was so struck by her spirited revolt against a tyrannous matron as to send her to a fashionable college for women, and give her an education which fits her in a year or two to become a successful contributor to *Harper's Magazine*. Not, of course, that Jervis let Judy know that he was her benefactor, for he was the soul of delicacy, and indeed carried delicacy to such a pitch that when, having fallen in love with Judy, he proposed marriage to her, he promptly accepted a shake of the head as implying a heart already plighted to another, and silently withdrew.

Of course, again, it soon appeared that there was no such another, the head-shake merely implying that Judy had misgivings about the worthiness of her "orfling" for so great a man as Jervis. Finally, of course, the lover stood revealed as the benefactor, and Judy threw her arms round Jervis's neck, and everybody was left in a state of the most comfortable comfort.

Nothing could be more daintily girlish and winsome than the Judy of Miss Renée Kelly, a young actress who has, we fancy, already been seen in London, and now returns from America in an American play, so that we are in doubt whether she is American or English. Whichever she is, there can be no doubt about her charm. But Mr. Charles Waldron (Jervis) is unmistakably American and, what is more, an unmistakably good actor. With these are clever artists like Miss Fay Davis and Miss Kate Jepson and Miss Jean Cadell; and, what with the comfortable story and the comfortable sentiments and the comfortable acting, the play was received last night with more than comfortable, indeed with rapturous, applause.

HAYMARKET
Manager
HARRISON

Tuesday
Evening
May 30

ENTARY

Orchestra Stl 10/6
Tax 1/-

No. J 22

This to be retained

This ticket is issued subject to the right of the Management to make any alteration in the Cast that may be rendered necessary by illness or other unavoidable cause

TO-NIGHT, TUESDAY, MAY 30th, 1916, AT 8.30,
SUBSEQUENT EVENINGS AT 9,

FREDERICK HARRISON'S production

FISHPINGLE

An Original Comedy in Three Acts,

BY HORACE ANNESLEY VACHELL.

Sir Geoffrey Pomfret, Bart.	ALLAN AYNESWORTH
Lady Pomfret, *his wife*	MARION TERRY
Lionel Pomfret, *his son*	CYRIL RAYMOND
Benoni Fishpingle, *his butler*	HENRY AINLEY
Bonsor, *his Land Agent*	RANDLE AYRTON
Alfred, *his footman*	REGINALD BACH
Prudence Rockley, *his still-room maid*	DORIS LYTTON
Gladys Badger, *his third housemaid*	MERCIA CAMERON
Joyce Hamlin	MAUD E. BELL
Lady Margot Maltravers...	COLETTE O'NIEL

The action takes place in Sir Geoffrey Pomfret's house in Slowshire.

Acts I. & II. - - - Fishpingle's Room at the Manor House.
Act III. - - - Sir Geoffrey's Room.

PRECEDED AT 8 (SUBSEQUENT EVENINGS AT 8.30) BY

"ELEGANT EDWARD"

A Comedy in One Act,

BY G. E. JENNINGS & C. BOULTON.

Burglar Bill	RANDLE AYRTON
"Mr. Treherne"...	BEN WEBSTER
Mrs. Treherne	MARY. RIDLEY
Sergeant Beckett } *of the Metropolitan Police*	HENRY BAYNTON
P.C. Hodson } *of the Metropolitan Police*	HENRY DANIEL

The action takes place in Mrs. Treherne's Flat in Mayfair.

The Plays produced for FREDERICK HARRISON by E. LYALL SWETE.

The Weekly Dispatch.

(115th YEAR.)

LONDON: Carmelite House, E.C.

JUNE 4, 1916.

Pleasant All Round.

Tuesday has always been a lucky day for Frederick Harrison, of the Haymarket Theatre, and with Horace Vachell's new play, "Fishpingle," he seems, as usual, to have caught Fortune in a happy and well-disposed frame of mind. It is certainly a pleasant play—a play of country life seen from the sunny windows of a squire's house, where the old butler holds kindly sway over his master and all others beneath the manor roof. There is [illegible] moment or two of strife in this otherwise happy history of master and man, and the story ends as pleasantly as its environment is beautiful It was most admirably acted throughout, but the real interest of the acting lay with Henry Ainley and Allan Aynesworth, and splendidly they both availed themselves of the opportunities given them. It almost resolved itself into a contest between the two which would do the better, and when they stood facing the audience and shook hands again and again —for they were called repeatedly—the onlookers smiled, and said it was a draw. Miss Doris Lytton in a little character part —a charming country wench—was delightful. The latest wealthy patron of the London theatres—a Russian—had one of the private boxes and seemed well pleased.

Clever One-Act Play.

Not for a considerable time have we seen as good a short piece as the new one-act play "Elegant Edward," by Miss G. E. Jennings and C. Boulton, which was produced in front of "Fishpingle." It is most amusingly written, it is clever, it has a splendid surprise for its finish, and it is perfectly acted. The authors gave Ben Webster, Rundle Ayrton, and Miss Mary Ridley abundant chances in a short space of time, and they missed none of them.

THE TIMES

WEDNESDAY, MAY 31, 1916.

Officially, Sir Geoffrey and Fishpingle were squire and butler; really, they were life-long friends. Fishpingle loved the Manor as dearly as Sir Geoffrey did, and, indeed, through Sir Geoffrey, managed it. When the Yellow Seal was brought up from the cellar it was Fishpingle who drew the cork, but they each filled a glass. If Sir Geoffrey flew out in a passion he thought his own defect of temper was Fishpingle's. They went fishing together, and it was Fishpingle who caught the fish, and Sir Geoffrey was a sorely vexed man.

It was the more unfortunate because Fishpingle had to cross his master that day. The Squire, you see, wouldn't hear of a match between Alfred, the footman, and Prudence, the still-room maid, because they were first cousins, and the Squire had vague principles about eugenics; but Prudence was Fishpingle's niece, and he had to stand by her. Worse still, the Squire's son Lionel meant to wed Joyce, the Radical vicar's daughter, while the Squire had other plans for him, and Fishpingle had undertaken to speak for Lionel.

So there was a mighty to-do between the two old cronies, and in the end the Squire lost all patience and declared they were no longer cronies but squire and butler, and be hanged if the butler shouldn't be sent about his business.

Then Lady Pomfret intervened, pleading for the old servant and old friend. Very well, said the Squire, you pulverize him and I will end by graciously accepting his humble apology. But Lady Pomfret spoke him fair, almost with the affection of a sister, and, when she was out of the room and Sir Geoffrey was graciously awaiting the humble apology, the Squire got a surprise for which the audience had been for some time quietly prepared. Fishpingle was Sir Geoffrey's half-brother. No need to go into that romantic tale about people many years dead; a glance at the late Squire's picture and at a bundle of letters proved all that needed to be proved. The revelation vanquished the Squire, and the young couples were made happy, and so were Sir Geoffrey and his lady and their faithful Fishpingle.

It is just an anecdote, as you can see, but an anecdote told with a delightful air of amenity, a mellowness, a fine flavour, like the port with the yellow seal. Like the port, too, it is to be tasted slowly in sips. There must be no hurried gulps. Well, the art of slow sips is the happiest of all arts for accomplished players like Mr. Ainley and Mr. Aynesworth and Miss Marion Terry. They have time to elaborate their parts, to add touch after touch of character, to aim at the exquisite perfection of a miniature. Perhaps our three players allowed themselves a little too much time; in their care to produce a *legato* effect held this or that note a beat or two too long. But this fault, if fault it was, may very well have been the mere accident of a first performance. Better acting, more delicate, more sincere, than these three give could scarcely be hoped for. It was an evening of quiet, contemplative enjoyment. . . . And, really, Mr. Vachell is an amazing fellow. He turns out a new play almost every other week, and, of course, they cannot all be masterpieces. But, taking pot-luck with him, you are generally sure of good, plain fare and will sometimes come in for a tid-bit. *Fishpingle* is one of his most delicate tid-bits.

Plays

ST. JAMES'S THEATRE,

KING STREET, ST. JAMES'S STREET, S.W.

May 26th, 1916.

SIR GEORGE ALEXANDER requests the honour of your presence on Wednesday next, May 31st, at 8.15 o'clock p.m. punctually, to witness the revival of

BELLA DONNA

A Play in Five Acts

From the Novel by ROBERT HICHENS

BY JAMES BERNARD FAGAN.

If unable to be present, kindly return the ticket to

E. ARNOLD,

BOX OFFICE

St. James's.

"BELLA DONNA."

A PLAY IN FIVE ACTS. ADAPTED FROM THE NOVEL BY ROBERT HICHENS. BY JAMES BERNARD FAGAN.

Dr. Meyer Isaacson .....George Alexander
The Hon. Nigel Armine.....Leon Quartermaine
Mahmoud Baroudi.....Dawson Milward
Dr. Hartley..... .....Athol Stewart
Sir Henry Grebe..... .....Henry Bonham
Ibraham ....Geoffrey Douglas
Hamza ....Warwick Ward
Hassan ....Alfred Harris
Monks ....E. H. Hincks
Mrs. Chepstow.....Mrs. Patrick Campbell
Mrs. Marchmont .....Norma Whalley
Marie ....Gwendolen Floyd

Famous Fourth Act.

There is a genuine thrill in "Bella Donna." Sir George Alexander revived this exceptionally fine (theatrical, if you will) drama on Wednesday evening, and I do believe that that famous fourth act stirred the audience more than any act in any play we have seen this twelve months past. The play for this revival was staged with all the perfection Sir George Alexander has accustomed the patrons of St. James's Theatre to expect, and the acting could not have been bettered. He has one of the best parts of his acting career in it as Dr. Isaacson, and Mrs. Patrick Campbell in the name-part could have no rival. She is easily our greatest actress, and as Bella Donna is something to be remembered. No wonder the audience cheered.

Plays

140

AMBASSADORS
THEATRE

WEST STREET, CAMBRIDGE CIRCUS (Opposite Palace Theatre)

Proprietors - Ambassadors Theatre, Ltd. *Licensee* - Herbert Jay

Sole Lessee and Manager - Charles B. Cochran

Telephone: Regent 2890 & Gerrard 4460

:: :: ::

June, 1916

Mr. Charles B. Cochran requests the pleasure of your presence on

MONDAY EVENING, JUNE 5th, 1916,

at 8 p.m.

(FOLLOWING EVENINGS AT 8.30)

when he will present

A NEW REVUE

PELL MELL

By FRED THOMPSON and MORRIS HARVEY.

Music by NAT. D. AYER Lyrics by CLIFFORD GREY.

Additional Lyrics by HUGH E. WRIGHT.

Should you be prevented from being present, the immediate return of the enclosed Ticket will be esteemed a favour.

CLIVE R. McKEE,
Business Manager.

PELL MELL

A New Revue.

By FRED THOMPSON and MORRIS HARVEY.

Music by NAT. D. AYER. Lyrics by CLIFFORD GREY

Additional Lyrics by HUGH E. WRIGHT.

ALICE DELYSIA

NAT. D. AYER — MORRIS HARVEY

DOROTHY MINTO — J. M. CAMPBELL

MOYA NUGENT — MURRI MONCRIEFF

LEON MORTON

Mr. C. B. Cochran would feel greatly obliged if you could make it convenient to be seated by 8 p.m.

Business Manager Stage Director Stage Manager Musical Director	For C. B. COCHRAN	CLIVE R. McKEE FRANK COLLINS E. SWINHOE EDWARD JONES

The Weekly Dispatch.

(115th YEAR.)

LONDON: Carmelita House, E.C.

JUNE 11, 1916.

M. Morton's Faces.

AS each new revue appears it becomes more and more apparent that the stock ideas on which all of them are working are being exhausted. The latest production—"Pell-Mell," at the Ambassadors Theatre—tried to infuse a sense of novelty into its opening scene by first disclosing a couple of house painters at work on the proscenium arch at the moment when Mr. C. B. Cochran came into the stalls to see if all was in readiness for the raising of the curtain. Of course this was intended to be excruciatingly funny, and no doubt it would have been mildly amusing had the audience been entirely ignorant of how theatres are managed. As it was the episode was merely accepted as something absurd and was allowed to pass without much notice. In following Mr. Frank Curzon's example of not having any theatrical managers or music-hall agents at his first performance Mr. Cochran got some publicity for his newest revue, but the music-hall agent was not an absentee, and at least a couple of wealthy backers who are spending much money in revue circles were prominent in the stalls.

The outstanding success of "Pell-Mell" in the acting department was M. Morton. His facial play alone would redeem a score of faults in any revue, and the pity of it was that he had so little to do. As a comedian who can be funny without having to tell you things written by someone else he has no equal in London, and if he gets more to do in "Pell-Mell" than was given him to do on the first performance I shall hurry round again to the Ambassadors. Next to M. Morton I liked the clever, natural, easy-going ways of Miss Dorothy Minto. I thought Mr. Nat. D. Ayer, a frank, engaging, pleasant leading man, quite as good as any actor in a similar rôle in London, and, of course, everyone admired the handsome and smiling Mlle. Delysia.

Performance

in aid of Star and Garter Building Fund of British Women's Hospital

The London Coliseum

Friday, June 9th, 1916

PROGRAMME

1. THE NATIONAL ANTHEM

2. Overture — Triumphal March from "Caractacus" — *Elgar*

Conducted by Mr. ALFRED DOVE, Musical Director of the Coliseum.

3. "THE ADMIRABLE CRICHTON"

A Comedy in Four Acts. By J. M. BARRIE.

The Characters in the order of their appearance:

Crichton	Mr. ARTHUR BOURCHIER
Hon. Ernest Woolley	Mr. GERALD DU MAURIER
Lady Catherine	Miss LILY ELSIE
Lady Agatha	Miss GLADYS COOPER
Lady Mary	Miss LILLAH McCARTHY
Rev. John Treherne	Mr. DENNIS EADIE
Earl of Loam	Mr. ERIC LEWIS
Earl of Brocklehurst	Mr. GEORGE GROSSMITH
Mrs. Perkins	Miss COMPTON
M. Fleury	Mr. LEON QUARTERMAINE
Rolleston (Lord Loam's Valet)	Sir GEORGE ALEXANDER
Tompsett	Mr. LESLIE HENSON
Fisher	Miss MADGE TITHERADGE
Simmons	Miss MARY MOORE
Mdlle. Jeannette	Miss GINA PALERME
Thomas } Footmen	Mr. HENRY AINLEY
John } Footmen	Mr. DAWSON MILWARD
Jane	Miss CLARE GREET
Gladys	Miss DOROTHY MINTO
Tweeny	Miss HILDA TREVELYAN
Little Mary	Miss NINA BOUCICAULT
Bunty	Miss BUNTY MOFFATT
Odds and Ends	Mr. EDMUND GWENN Miss POLLIE EMERY
Page	Mr. CHARLES HAWTREY
Darling	Miss VESTA TILLEY
Midshipman	Miss ELLEN TERRY
Bluejackets	Mr. NELSON KEYS Mr. BASIL GILL Mr. FISHER WHITE Mr. ARTHUR WONTNER Mr. HOLMAN CLARK Mr. BEN WEBSTER
Countess of Brocklehurst	LADY TREE

Act 1.—Loam House, Mayfair
Act 2.—The Island
Act 3.—The Happy Home
Act 4.—As We Were

Produced by SYDNEY VALENTINE, assisted by the Author.

MISS LILLAH MCCARTHY'S dresses have been specially designed and lent by MADAME HANDLEY SEYMOUR; MISS LILY ELSIE'S dresses by MADAME LUCILE, Hanover Square; MISS GLADYS COOPER'S by MADAME ESTHER, Dover Street; and LADY TREE'S by MADAME OSPOVAT, Bond Street. MISS LILLAH MCCARTHY'S dress in the Third Act is designed by MR. CHARLES RICKETTS and carried out by MRS. WATTS, 1, Holly Place, Hampstead.

PROGRAMME

4. **Selection** Three Dances from "Nell Gwynne" *Edward German*

Conducted by Mr. ALFRED DOVE

To be followed for the first and only time on any stage by

5. IRENE VANBRUGH'S PANTOMIME

By J. M. BARRIE.

MUSIC BY JOHN ANSELL.

1. What Women will do.

Arranged by GEORGE GROSSMITH.

Premières Danseuses:

Miss ETHEL LEVEY
Miss VIOLET LORAINE
Miss PHYLLIS MONKMAN
Miss MABEL RUSSELL
Miss TEDDIE GERARD
Miss PHYLLIS DARE
Miss UNITY MOORE
Miss JULIA JAMES
Miss MABEL SEALBY
Miss ESME BIDDLE

Miss FAY COMPTON
Miss KITTY MASON
Miss MADGE SAUNDERS
Miss PEGGY KURTON
Miss COLETTE DORIGNY
Miss DOROTHY SILBOURNE
Miss AVICE KELHAM
Miss MABEL FUNSTON
Miss ADRAH FAIR
Miss MILLIE SIM

Their Victims:

Mr. HENRY AINLEY
Mr. W. H. BERRY
Mr. GEORGE GROSSMITH

Mr. CHARLES HAWTREY
Mr. LESLIE HENSON

An exposure of the nefarious means by which the Ladies' Committee secured eminent actors for small parts on this occasion. How Mr. Henry Ainley went for a quiet walk and how Miss Violet Loraine brought him back. Startling incident in the life of Mr. W. H. Berry. Why Mr. Grossmith fainted. How Mr. Charles Hawtrey was determined not to appear, and how Miss Ethel Levey was determined that he should. To what length will a woman go to achieve her end? The length to which Miss Levey went.

2.—

Miss IRENE VANBRUGH, encouraged by Miss LILIAN BRAITHWAITE, and watched by Mr NELSON KEYS, will tell

WHEN THE WAR IS TO END.

(OFFICIAL.)

3.—How Men Love.

A Play for Smart People, acted exclusively by members of the Smart Set, trained by Mrs. PATRICK CAMPBELL.

4.—Sir J. Forbes-Robertson

will make an interesting announcement, assisted (or retarded) by LADY FORBES-ROBERTSON.

Stage Managers: WALLETT WALLER, BASIL SYDNEY and CHARLES MAYNARD.

Plays

THE TIMES

SATURDAY, JUNE 10, 1916.

either the Queen nor Queen Alexandra nded the *matinée* given yesterday at the eum in aid of the Star and Garter Building d of the British Women's Hospital. Both e to say that the loss of Lord Kitchener ld prevent their being present; and the n's letters to Miss Lillah McCarthy, who organized the *matinée*, and to Mr. Arthur ton were reproduced on the screen before mpathetic audience.

t if the Queens were not there, a vast crowd of le was; and at the close of the entertainment Forbes-Robertson was able to announce that the gs for seats alone came to £3,000, not counting money taken for programmes and copies of *Admirable Crichton*. To this, he told us, must be d the price of the portraits painted and pre- d by Mr. J. J. Shannon, Mr. Lavery, and M. de lé, and the landscape by Mr. David Murray; que for over £1,000 presented by Miss Lily and representing the salary she received during run of *Mavourneen* at His Majesty's Theatre; presented to Miss Maxine Elliot by two American rs of her work on behalf of the Belgians; and n of more than 500 guineas, the proceeds of Sir J. es-Robertson's recent performances of *Hamlet* Harvard, presented by that university at his st to the Star and Garter Fund.

Johnstone's speech was not delivered without ruptions from Lady Forbes-Robertson, who d to tell us, without telling him, how she had d a sergeant-major in hospital. Of course, k her for his mother—and, of course, we recog- in the jest the hand of Sir J. M. Barrie. It indeed, a Barrie afternoon; and the second of the programme (it is astonishing how Sir s can go on spinning out jests in the cause arity) was exactly the kind of Barrie that suits this sort of occasion.

"IRENE VANBRUGH'S PANTOMIME."

Irene Vanbrugh's Pantomime dozens of popular rites appeared, said nothing at all or nothing need be heard, stayed on just long enough to be nized by their admirers, and then passed quietly Miss Ethel Levey and 20 other lights of musical dy and *revue* showed us, with Mr. Ainley, Mr. Mr. Grossmith, and Mr. Hawtrey for victims, women will go any lengths to get men to act arity performances. Miss Irene Vanbrugh her- or once in her life forgot her part; and, having sed to tell us when the war would end, was so by Miss Lilian Braithwaite's exceedingly amenities and by the terrible appearance of elson Keys as the policeman out of *A Kiss for rella*, that she as completely forgot the date ed Loam forgot his proverb.

d Mrs. Patrick Campbell introduced us in a ng whisper to a terrific cinematograph cowboy n, in which Mr. G. B. Shaw, Mr. William Archer, K. Chesterton, and Lord Howard de Walden seen—yes! their very selves—rolling about in s, climbing down cliffs, and plunging heroically ix inches of water.

for *The Admirable Crichton*, which filled the art of the programme, it is altogether too subtle inuate a play for occasions like this; and ore of the dialogue been audible than could be in the remoter parts of the huge building, this piece of thoughtful humour—rewritten for urpose, or not—could hardly make its effect uch conditions. But the cast contained eat many popular favourites: and that the great thing. Besides Mr. Gerald du er and Miss Hilda Trevelyan in their old parts, w Mr. Arthur Bourchier, Miss Lily Elsie, Miss s Cooper, Mr. Dennis Eadie, Miss Lillah McCarthy, eorge Alexander, Mr. Henry Ainley, Miss Vesta , and very many others.

saw, too, Miss Ellen Terry in a specially inter- d part. They were playing a trick on Miss Terry. wanted us to see her; they wanted also, with eorge Alexander as spokesman, to present "the of the Stage" with a bouquet of roses; and g safely got her where she could not run away, fell on their knees to her, and blew her kisses. he audience liked the little impromptu as well thing in the long entertainment.

Daily Mail

THE PAPER THAT GOT THE SHELLS AND THE MEN.

SATURDAY, MAY 27, 1916.

REHEARSAL ON A ROOF.

REMARKABLE GATHERING OF "STARS."

In addition to "The Admirable Crichton," which is to be given, in presence of the Queen, at a special matinée at the London Coliseum on June 9 in aid of the Star and Garter building fund, an entirely new set of acting scenes, written by Sir James M. Barrie for the occasion, will be presented.

The author has grouped them under the title of "Irene Vanbrugh's Pantomime." All concerned in it are unanimous in declaring that it is not in the least like an ordinary pantomime, for it contains no fairy scenes, no demons, and might just as well have been called a revue. "Everything," they explained, "is called a revue nowadays, and as long as it is called that nothing else matters; the public go in their thousands, such is their passion for the noble word. The author, in our opinion," they say, "has struck a note of originality in calling this new entertainment a pantomime."

Needless to say, it will be presented with a magnificent cast and in some or other of its scenes will appear Sir Johnston and Lady Forbes Robertson, Miss Ethel Levey, Miss Lilian Braithwaite, Miss Violet Loraine, Miss Mabel Russell, Mr. George Grossmith (as maître de ballet), Mr. Henry Ainley, Mr. Nelson Keys, and a score of other equally popular players whose names will be announced—and of course there will be a beauty chorus.

The picture in the Back Page of to-day's *Daily Mail*, taken on the roof of Wyndham's Theatre, shows a notable gathering of actors who are among those who are to appear in one or other of Sir James Barrie's plays at the matinée, and, as Mr. Gerald du Maurier was careful to explain, a concrete roof three feet thick was strong enough to support all the stars on it or ward off any bombs from the others under it. It was a strange experience to see these well-known players up there overlooking the streets, and if the smoke-stacks of a hundred houses appeared to be very near, the noises of the busy Charing Cross-road and Leicester-square came up from below as only a distant hum.

Plays

NEW THEATRE

Proprietors . . . . . SIR CHARLES WYNDHAM and MISS MARY MOORE.

Under the Management of Mr. DION BOUCICAULT.

SATURDAY, JUNE 17th, 1916, at 8.30 p.m.

And every following Evening at 8.30 p.m.

MATINEES—Thursdays and Saturdays at 2.30.

THE RIDDLE

A Play in Three Acts by ANTHONY WHARTON and MORLEY ROBERTS.

James Stronach, K.C.	Mr. Dion Boucicault
Cecil Orme	Mr. Martin Lewis
William Rigg	Mr. Oswald Marshall
Professor William Beveridge	Mr. Stanley Drewitt
Dennis	.... Mr. W. G. Fay
Beatrice Abbott	Miss Isobel Elsom
Mrs. Abbott	Miss Helen Ferrers
Helen Lytton	Miss Irene Vanbrugh

The action of the Play takes place in the Drawing Room of the Slieve Ard Hotel, Ardcastle, Co. Down, Ireland, and is comprised within the space of eight hours.

The Play produced under the direction of Mr. Dion Boucicault.

The song, "Believe me, if all those endearing young charms," is composed by Mr. LANDON RONALD, and published by Messrs. Enoch & Sons, 14, Great Marlborough Street, London, W.

The Weekly Dispatch.
(115th YEAR.)
LONDON Carmelite House, E.C.
ORIGINAL DISPATCH
JUNE 18, 1916.

Anthony Wharton can tell a grim story for the theatre. He proved that it is so with "Irene Wycherley," produced a few years ago at the Kingsway Theatre.

In "The Riddle," written by him in collaboration with Morley Roberts and presented by Mr Dion Boucicault at the New Theatre last evening, he has another grim story—the torturing of a woman trying to hide her identity under a false name because her real one would have revealed her as the woman who had been tried, and acquitted, of murdering her husband by poisoning.

But "The Riddle" has no pretensions to compare with the tragedy of the earlier play. The hunting out of a mystery by a blind man, his sensing of the crime being committed against him in his own house was a great theme told with brutal force. It was because of its relentless force that "Irene Wycherley" overcame its brutality.

"The Riddle" has no excuse for its torture of a woman. It has no justification for that scene where the great lawyer—fearful for a moment because a fellow-guest, a woman, of course, raises the jealousy of a rather weak young girl relative of his—flings in the face of the other (in the public room of an hotel) the crime of which she had been acquitted and which she was trying to live down.

It may be a big scene from a theatrical point of view. In this play, unfortunately, it is the only scene that means anything, and as far as acting went everything that was possible was done for it by Mr. Dion Boucicault and Miss Irene Vanbrugh But it jarred badly.

What followed that scene was a mere anti-climax. The penitence of the tortured woman was not wanted there. The regrets of the trained lawyer who had cowed her were idle words, for the people on whose behalf he had used his strength and knowledge seemed to matter little. Nothing and nobody bar one man and one woman mattered in "The Riddle," and the riddle was not solved. It was smashed open.

J. W.

THE TIMES
MONDAY, JUNE 19, 1916.

Hamlet's little plan for catching the conscience of King Claudius is always catching the fancy of some playwright. As a rule you will find the plan simplified by telling instead of acting the story of the suspected crime in the presence of the suspect, whose indignant rejection of some inaccurate detail confirms the accuracy of the remainder. Mrs. Lytton is suspected by a wily K.C. of being the Mrs. Leadbetter who was tried for poisoning her husband and acquitted. She listens unmoved when, after the approved fashion, he tells the story of the crime to the company in the hotel drawing-room, but bursts out with an indignant denial when he asserts that the lady first tried the poison on her dog. It appears from her subsequent confession that she did poison the dog, out of pure kindness, and that her husband had accidentally poisoned himself. Thereupon the wily K.C. is converted from enemy to friend, and uses his wiliness to deliver the lady from the clutches of a vulgar blackmailer.

Though the lady is shown to be no husband-poisoner she is undoubtedly a sad flirt, not only wheedling money out of susceptible elderly gentlemen at the hotel, but toying with the affections of a young gentleman affianced to the wily K.C.'s godchild. That was why the K.C. exerted his wiliness against her. She explained that the young man's sole attraction for her was his remarkable likeness to her old sweetheart, now dead. This satisfied the K.C., but strikes us as rather thin.

Miss Irene Vanbrugh has been seen before, and no doubt will be seen again, as beauty in distress, a weak, loving, charming, suffering woman. As everybody knows, she does it to perfection. She is expected, in these parts, to have her supreme moment in a nervous explosion, and the expected duly happened in Act II. Mr. Boucicault as the wily K.C. seemed to us a little too demonstratively wily, a little too elaborately Machiavellian over trifles like the scrutiny of a Bradshaw or the tilt of a *pince-nez*. But the house on Saturday night gave no sign of reserve in its gratification with either play or players.

GLOBE THEATRE

SHAFTESBURY AVENUE, W.

Licensed by the Lord Chamberlain to ALFRED BUTT.

Telephone GERRARD [illegible]

Mr. ALFRED BUTT presents his Compliments, and requests the pleasure of your representative's presence on

MONDAY AFTERNOON, 19th JUNE, 1916,
At 2.30 o'clock,

being the occasion of the Revival of

"PEG O' MY HEART"

A Comedy of Youth in Three Acts,
BY
J. HARTLEY MANNERS.

In the event of your representative being unable to attend, will you kindly return the enclosed tickets as soon as possible to

W. MACQUEEN-POPE,
Acting Manager.

D-10
3724
1916
Waters, J.
Plays

Theatre Royal Drury Lane

Limited

King Charles II. Who granted Royal Patent to Thomas Killigrew

Managing Director
Arthur Collins

D-10
3724
1916
Waters, J.
Plays

Mr. Albert de Courville requests the pleasure of

the Pleasure

Presence on

Monday Evening, 19th June, 1916

CURTAIN AT 8 SHARP

to witness

Mr. ALBERT DE COURVILLE'S PRODUCTION

"RAZZLE-DAZZLE"

BY

ALBERT DE COURVILLE, WAL PINK and BASIL MacDONALD HASTINGS

Music by HERMAN DAREWSKI and MANUEL KLEIN

Staged by WILLIAM J. WILSON.

Should you or your representative be prevented from being present, the immediate return of the enclosed Ticket will be esteemed a favour.

FRANK BOOR,
Business Manager.

Musical Numbers

Opening Chorus	
The Menu Dance—(Caviare Girls, Lobster Girls, Pheasant Girls, Salad Girls, Champagne Girls)	
"The Ice Cream Girl"	ALEC FRASER (Solo Dance by PHYLLIS BEDELLS)
"Ten Little Bridesmaids"	SHIRLEY KELLOGG (and ten little Bridesmaids)
"Only a Rose in the Strand"	SHAUN GLENVILLE and EDIE VENO
"I like you"	SHIRLEY KELLOGG (and Chorus)
"England, Remember"	HARRY DEARTH (and Chorus)
"Land's End to John o' Groats"	ALEC FRASER (and Chorus)
"Life in the old girl yet"	EDIE VENO
"Did you send me these beautiful flowers?"	SHIRLEY KELLOGG & SHAUN GLENVILLE
"Scotland for Ever!"	FREDERICK ROSS (and Full Chorus)
"Maid-o'-the-Mist"	SHIRLEY KELLOGG (and Full Chorus)
"The Pony Trot"	HILDA GLYDER (and Chorus)
"Turnip Time"	SHAUN GLENVILLE (and Chorus)
"I'll build a House for you"	EDIE VENO (and Chorus)
"I'll shoot my way"	HILDA GLYDER (and Chorus)
"The same sweet Baby"	SHIRLEY KELLOGG (and Chorus)

General Manager Musical Conductor	For Moss Empires, Ltd.	FRANK BOOR MANUEL KLEIN
Business Manager Secretary Stage Manager Treasurer	For Drury Lane Theatre, Ltd.	C. F. TAYLOR R. H. LINDO ERNEST D'AUBAN C. H. THOMAS

The Male Members of this Company have either served with the Colours, attested under Lord Derby's scheme, or have been rejected as ineligible for Military Service.

More Comedy for "Razzle-Dazzle."

To-morrow evening George Formby is to take his place in the "Razzle-Dazzle" revue at Drury Lane Theatre and give it some of the comedy it stands so badly in need of. As a spectacle the entertainment is all right, and the Scotland for Ever scene, which is after one of the big scenes from the New York Hippodrome revue "Hip, Hip, Hooray," caught the fancy and admiration of the whole audience. The St. Moritz skating scene is very pretty and effective, and the supper scene in the opening act is a fine piece of big setting. The music did not appear to me to be as tuneful and as popular as the revue music that this management generally provides at the London Hippodrome, nor did the chorus sing as well.

No Need to Shoot.

On the principals Miss Shirley Kellogg was most prominent with several effective solos, but Miss Camille Clifford, whose appearance had been announced in advance, was not on the programme. The big singing attraction of the revue, Harry Dearth—always worth going a long way to hear—had a cold and was therefore not at his best; but this was a disappointment later audiences will not suffer. The artist who, in my opinion, made the hit of the evening was a new-comer named Robert Emmet Keane. He is young, but he has a great deal of American accent for his years. He tells stories well, but fearing they were not getting due reward he came with a gun on his shoulder from stage to stalls and threatened to shoot if he did not get more laughter. He was an amusing "cuss" and scored a hit without using the gun.

The Weekly Dispatch.
(115th YEAR.)
LONDON: Carmelite House; E.C.
ORIGINAL DISPATCH
AUGUST 6, 1916.

"THE TRUTH AT LAST!"

How Two Managers Explain the Same Thing.

We received the two following official communiqués yesterday:—

"Mr. Alfred Butt, having made an advantageous arrangement with Moss Empires, Limited, under which they will continue the run of the enormously successful production 'Razzle-Dazzle' at the Empire Theatre as and from August 21, is compelled to withdraw 'We're All In It' on Saturday, August 12. Mr. Butt hopes to reproduce 'We're All In It,' with new features, elsewhere at an early date."

"Mr. Albert de Courville has arranged to transfer his great revue 'Razzle - Dazzle' from the Drury Lane Theatre to the Empire Theatre. The contract was signed on Friday. Mr. de Courville has arranged to add Harry Tate to the cast, while Mr. Jameson Dodds will be another newcomer. Arrangements have been made to take into the revue the beautiful 'Ladder of Roses' effect, one of the most remarkable ever staged at the Empire."

It will be noticed that the most striking point of resemblance in the two messages is that each manager starts his announcement with his own name.

D-10
3724
1916
Waters, J.
Plays

APOLLO THEATRE.

THURSDAY EVENING, JUNE 22nd, 1916, at 8,

and every Evening at 8.30.

"HOBSON'S CHOICE"

A LANCASHIRE COMEDY in Four Acts

By HAROLD BRIGHOUSE.

CHARACTERS (in order of appearance).

Alice Hobson	**LYDIA BILBROOKE**
Maggie Hobson	**EDYTH GOODALL**
Vicky Hobson	**HILDA DAVIES**
Alfred Prosser	**REGINALD FRY**
Henry Horatio Hobson	**NORMAN McKINNEL**
Mrs. Hepworth	**DORA GREGORY**
Timothy (Tubby) Wadlow	**SYDNEY PAXTON**
William Mossop	**JOE NIGHTINGALE**
Jim Heeler	**J. COOKE BERESFORD**
Ada Figgins	**MARY BYRON**
Fred Beenstock	**JEFFERSON GORE**
Dr. Macfarlane	**J. FISHER WHITE**

The Scene is laid in Salford, Lancashire. The Period is 1880.

Act I.	Interior of Hobson's Shop in Chapel Street.	
	(INTERVAL OF THREE MINUTES BETWEEN ACTS I. AND II.)	
Act II.	The Same.	*Three Weeks Later*
Act III.	Will Mossop's Shop.	*The Same Evening*
Act IV.	Living Room of Hobson's Shop.	*A Year Later*

Matinees : Wednesday and Saturday at 2.30.

General Manager ..	for "Hobson's Choice"	.. ALFRED TURNER
Stage Manager ..		.. REGINALD FRY
Business Manager ..	(for Albert de Courville)	.. WILLIAM ALBERT

THE TIMES

FRIDAY, JUNE 23, 1916.

Whether it is authentic Lancashire or not let Lancashire folk decide. It is at any rate good enough Lancashire for London, and good enough fun and humour for anywhere. Maggie, it no doubt will be said, has points of resemblance to Bunty and her William to Bunty's William. But they are no mere translations of those familiar originals into another dialect. They have natures and lead lives of their own, and they strike you, with all their absurdities, as essentially real. Their very absurdities are only absurd because they are strange, because so much native shrewdness is not usually allied with a simplicity so childlike and a frankness so blunt. You have to accept this on trust as the Lancashire blend, and you very willingly do so for the sake of the fun.

Maggie is the eldest daughter of Hobson, of Hobson's bootshop in some Salford back street. (Period 1880, but this has no significance, save as regards costumes.) Taunted by her father as being on the shelf—she is 30—Maggie proposes marriage to William, her father's best boothand, or rather imposes marriage on him. For William is coy and, cobbling apart, stupid—until you find that his apparent stupidity is nothing more than extreme deliberation. Well, after a scene of wooing which is one of the funniest things seen on the London stage for many a long year, Maggie carries off her William, marries him with a brass ring from her father's odds-and-ends, sets up house on nothing in particular, and when William, still coy, curls himself up on the sofa, lugs him off to the nuptial couch by the ear.

How she then provides marriage portions for her two sisters out of the damages old Hobson has been tricked into paying for a drunken trespass on a neighbour's cellar, how she comes back to nurse her father when his drunken ways have brought him to death's door, how she and her William collar her father's business—these and many more droll incidents are to be seen rather than described. Indeed, all the humour of the thing is in the detail. The story must not be too curiously examined: your entertainment—and it is rich and varied and unceasing—comes from the quaint, rugged, downright characters of all concerned and their odd sayings, no less odd than their ways. It is a riot of incivility. Everybody bullies everybody else, and perhaps the choicest bit of mutual bullying is that between old Hobson and his Scotch doctor, a scene played with immense gusto by Mr. Norman McKinnel and Mr. Fisher White.

Indeed, Mr. McKinnel's study of old Hobson, bully, drunkard, skinflint, but entirely credible and entirely amiable, is a little masterpiece. Managing Maggie might have been—perhaps was—written for Miss Goodall, it fits her to such perfection, while Mr. Joe Nightingale's stolid William sent the whole house last night into a frenzy of laughter. The others play up well, and the happy result is an evening that can be confidently recommended to the war-worn.

The Weekly Dispatch.

(115th YEAR.)

LONDON: Carmelite House, E.C.

ORIGINAL DISPATCH

JUNE 25, 1916.

Delightfully Comical.

IT is one of the curiosities of London theatrical management that "Hobson's Choice" should have come here from Manchester via New York. It is the funniest play imaginable—funny situations, funny characters, and funny dialogue. It is as good as going to a health resort to spend an evening at the Apollo Theatre listening to that play and the peals of laughter that accompany it. And yet it was left to an American manager to produce it in New York (while our managers at home produced failures), and to another American manager, Tom Ryley, to bring it to London. Harold Brighouse is an English author with clever work to his credit, and why "Hobson's Choice" was no one's choice in London before now is a mystery. This story of a grumpy old shopkeeper and his three daughters is located in Salford, and is written in Lancashire dialect. New York took it, accent and all; perhaps our managers regarded the story and environment as ungentteel.

"Bunty Pulls the Strings" deserved its huge success, still more in my opinion does "Hobson's Choice." Both plays depend on character more than on drama, and in "Hobson's Choice" there is some delightfully comical character drawing. Norman McKinnel as a masterful but not unkindly old bootshop owner with three daughters who are the plagues of his life is the central figure round which all the other characters—his girls, their admirers, the employees, the customers, and everybody else—revolve. In each instance the characters are played almost to perfection—I wish Miss Edith Goodall would make Maggie just a little more soft and human—and one felt more convinced than ever that there can be good acting in London when the play comes along. On no account should "Hobson's Choice" be missed. You will laugh and be happy, and you will see a performance by Joe Nightingale (a stranger to most of us) that will make you roar.

D-10
3724
1916
Waters, J.
Plays

THE TIMES

SATURDAY, JUNE 24, 1916.

BARRIE PLAY FOR ACTORS' PENSIONS.

THEIR MAJESTIES AT THE LONDON OPERA HOUSE.

The King and Queen were present yesterday afternoon at the London Opera House when a company of leading players performed Sir J. M. Barrie's play *The Admirable Crichton*, in aid of King George's Pension Fund for Actors and Actresses. The Queen had intended to see this play at the Royal *matinée* organized recently by Miss Lillah McCarthy at the Coliseum, but was prevented by the mourning for Lord Kitchener. In spite of the rain a large crowd collected in Kingsway to see the arrival of the King and Queen, who came in a pair-horse carriage.

The huge theatre was full of people, and when the Royal party reached their box the whole audience stood while Mme. Clara Butt, accompanied by the band of the Coldstream Guards, sang the National Anthem, with a second verse, beginning "Lord, let war's tempests cease," in place of that usually sung. Then came the play, which was given by practically the same cast as that which presented it at the Coliseum; with Mr. Arthur Bourchier as Crichton, Miss Lillah McCarthy as Lady Mary, Mr. Gerald du Maurier as Ernest, Miss Hilda Trevelyan as the Tweeny, Mr. Eric Lewis as Lord Loam, Miss Gladys Cooper and Miss Lily Elsie as his two younger daughters, and Mr. Dennis Eadie as the clergyman. As before, too, the servants' party in the first act was made an occasion for the introduction of a number of eminent players in small parts: Sir George Alexander as a valet, Mr. Ainley as a footman, and so forth; while on this occasion only Mr. George Robey "became an actor" and appeared as a stableman. Miss Ellen Terry was there, too, in the interpolated character of the old nurse; and Lady Tree in the character of Lady Brocklehurst.

At the close of the third act Mr. H. B. Irving came before the curtain to announce that the sale of seats for the performance had raised £2,105 for the fund, which had benefited also by the subscriptions of the King and Queen and of the Prince of Wales, to whom Mr. Irving respectfully offered in the name of the fund, and much to the satisfaction of the audience, congratulations on his birthday. A further sum of money might be expected out of funds sent to England from America by Sir Herbert Tree, Mr. Edward Sothern, and others.

When the play was over Mme. Clara Butt sang Sir Edward Elgar's "Land of Hope and Glory," in the chorus of which the audience, which had been thoughtfully provided with the words, joined heartily.

GARRICK THEATRE
LIBRARY

THE TIMES

THURSDAY, JUNE 29, 1916.

Someplay goers may have feared that the war would put an end to their old favourite, the stage Frenchman. Brought face to face, as so many of us now are, with the real Frenchman, and admiring him as we all do, we had hardly supposed it possible to enjoy at once the newly-discovered fact and the time-honoured fiction.

But it seems that the fantastic, impossible, wholly delightful Frenchman of the English theatre is not dead yet. He reappeared at the Garrick Theatre last night as vigorous as ever and in all his pristine absurdity. He is called Xavier de Cigognac, a name which in itself suffices to bring back the full perfume of the Romantic Thirties. He wears the familiar flowing necktie. He bows and scrapes in the old arabesques. He postures and grimaces like the cherished epileptic that he always was. Flamboyancy, thy name is Xavier de Cicognac—which rhymes to cognac, and thereby hangs an alcoholic tale.

For Xavier in his green unknowing youth (at Bordeaux) was an alcoholist; converted in his riper age, he became (in Soho) an artist. That may seem a commonplace metamorphosis, but there is more in it than meets the eye. For Xavier the artist chances to encounter a man who had been known as a villain to Xavier the alcoholist. Evidently the man must be a villain still, and Xavier, working on that firm hypothesis, discovers him to be a fraudulent trustee. How to convict him of the fraud? Nothing easier, thinks Xavier. He will go to the man and confound him with the negative of the photographed receipt by which the fraud is established. But the man, remembering that the artist was once an alcoholist, mixes gin with his whisky, intoxicates him, wrests from him the incriminating negative, and commits it to the flames. The first round, then, is scored to the fraudulent trustee.

But in round No. 2 Xavier comes up again smiling. I have a witness, he says, to the fraud, one who has come all the way from the Yukon to sign this affidavit which I hold in my hand. Thereupon the fraudulent trustee knocks under and confesses his fraud. Imagine his chagrin when Xavier shows the alleged affidavit to be a blank sheet of paper. He has conquered by bluff.

It is not to bluff, however, that he owes his victory over the audience, but to the sheer fascination of his august type, to his necktie, his pirouettes, his grimaces, and all the other magnificent apparatus of a Gallicanism that was never of Gaul, but has flourished for many a long year in the English theatre. Evidently it is too precious a figure to be spared. Long may it continue to defy commonsense and to fly in the face of facts! And long it will so continue if only it is played with the gusto, the whole-hearted enthusiasm, which Mr. Saintsbury brings to it. He knows that it is a part you cannot burlesque, cannot overact. For the more extravagant you are the more true you are to type. Mr. Saintsbury is the stage-Frenchman (like the leg of mutton celebrated by Elia in speaking of Munden) "in its quiddity." Mr. France is a good actor, too, of quite another sort, and he did his very best with the fraudulent trustee; but he had little chance, condemned as he was to be the mere foil to flamboyancy. A minor villain was right picturesquely played by Mr. Norman Page.

ALL the American managers in London flocked to the Garrick Theatre to see the first performance of "Bluff." They are out now to buy plays for the new season opening in New York towards the end of next month, and everything likely in London is to be snapped up. The Paris, Berlin, Rome, and Vienna markets are closed, and Madrid is never an active competitor in the play markets of the world. Russian authors are silent for the war, so the English-speaking nations alone have time to spare for playwriting. Lucas Landor, the author of "Bluff," whose first play this is, is not at his initial attempt exploiting any new methods or ideas; on the contrary he is satisfied to market a very old-fashioned specimen of melodrama, with a "crook" business man for its central character.

WHERE WE ARE AMATEURS.

Now in this department of playwriting British authors—compared with American playwrights—are mere amateurs, for they seem to think that speed does not matter, and probably even less. "Bluff," of course, has some good scenes, but four acts were too many to devote to a story of a trustee who tried to make away with a fortune left to his care, and to the foiling of his attempt to rob the young woman to whom it belonged. Mr. C. V. France made the very most of the part of the dishonest trustee, and Mr. H. A. Saintsbury, as a romantic French artist championing the heroine, was splendidly and successfully theatrical. Just now dramas are not attracting society or Bohemia—as revues do—and the Garrick audience was an illustration of this fact. It made up, however, in enthusiasm for its lack of titles and languor.

Plays

15

VAUDEVILLE THEATRE

Proprietors and Managers ... ... J. M. & R. GATTI

THURSDAY, JUNE 29th, at 8 o'clock, and

EVERY EVENING at 8.15

MATINEES: Wednesday, Thursday & Saturday at 2.15

By Arrangement with Messrs. GATTI

ANDRE CHARLOT presents

"SOME"

(MORE SAMPLES!)

A NEW REVUE by

HARRY GRATTAN

Lyrics by CLIFFORD HARRIS and VALENTINE.

Music Composed, Arranged and Selected by

JAS. W. TATE ("THAT")

CLAY SMITH — REBLA — GENE GERRARD

GUY LE FEUVRE — PETER BERNARD

BEATRICE LILLIE

(By permission of the Directors of the Alhambra)

BILLIE CARLETON — TINY GRATTAN

PEGGY MAY — "BETSY" — DORIS BARRINGTON

AND

LEE WHITE

Dances and Ensembles by FRANK GORDON

BY

HARRY GRATTAN.

MUSIC COMPOSED, ARRANGED & SELECTED BY

JAS. W. TATE. ("THAT")

DANCES AND ENSEMBLE BY FRANK GORDON.

Plays

The Weekly Dispatch.
(115th YEAR.)
LONDON: Carmelite House, E.C.
JULY 2, 1916.

THE AUDIENCE WERE IN IT.

There was an intimate touch in Harry Grattan's new revue, "Some," produced at the Vaudeville Theatre on Thursday. It was humorous, pretty, and topical. The artists were near enough to the audience to talk to them—instead of firing tear-shells at them—and somehow each of us felt that we were part of the entertainment. Miss Ethel Levey, it is true, was the only person in the audience who had the distinction of having had a gollywog thrown to her in the stalls by Miss Lee White—who was the "star" of "Some"—on the stage, and she enjoyed getting the toy so heartily that we were glad, not jealous. Mr. Grahame White, who sat on her left, tried to catch the gollywog for her, as it came across the stalls, but another man, a stranger to her, on her right, was quicker at fielding and grabbed as it was over his head. Miss Camille Clifford—who left the Vaudeville only a few years ago, when she married Lord Aberdare's heir—was seated just in front of Miss Levey. It was the first time I had seen her in that theatre since her marriage. Her husband was killed in France early in the war, and she looks sad, but just as pretty as ever. Everybody enjoyed this new revue. Miss Lee White and Miss Tiny Grattan, Miss Billie Carlton, Peggy May, and little Betty are all of them clever artists; and of the men Peter Bernard, Guy Le Feuvre, Clay Smith, and Rebla are all most excellent. This "Some" is a revue that should be seen, and James W. Tate's music will delight your ear.

Empire Theatre

"We're all in it"

Programme

PROGRAMME

To-night, Thursday, 13th JULY, 1916

1 OVERTURE ... ... "Royal Review" (March) ... ... *J. V. Heuvel*

ALFRED BUTT'S production of

2 **"WE'RE ALL IN IT"**

Written by FRANK DIX and GEORGE ARTHURS

Music by LIONEL MONCKTON and HERMAN FINCK

Dances and Ensembles arranged by GEORGE SHURLEY

"The Blue Witch" Number and LUPINO LANE and Miss SABIN's Number arranged and produced by OY-RA

Staged by F. J. BLACKMAN

Scenery by JOSEPH HARKER, E. RYAN, BRUCE SMITH

Costumes specially designed by A. COMELLI

All Principals' Modern Dresses designed and executed by ESTHER, Ltd., 5, Grafton Street, W.

Other Dresses by IDARE et Cie., MARY E. FISHER, Ltd., MICHARD SEURS

Miss HASTINGS, MORRIS ANGEL & SONS, B. J. SIMMONS & Co.

Miss DOROTHY WARD's Hat by ZAROT et Cie, 14, Hanover Square, W.

Hats by the MAISON LEWIS Gentlemen's Suits by JOHNS & BONHAM

Electrical Effects by T. J. DIGBY

Shoes by H. & M. RAYNE and MANZO Wigs by W. CLARKSON

Hosiery by B. BURNET & Co. and HUSBANDS, Ltd.

The Cast includes:

GEORGE GRAVES

WILL EVANS **DOROTHY WARD**

LUPINO LANE **BLANCHE TOMLIN**

CHARLES GARRY **EILEEN MOLYNEUX**

FRED TOOZE **MADGE WHITE**

AUBREY ASHTON **VIOLET BLYTHE** **MABEL HEATH**

MARJORIE DUNBAR **CARLOTTA SILVANO** **KATHLEEN MURRAY**

GUS WHEATMAN **FRANK PERFITT** **FRED RUSSELL**

BERTIE WHITE **CAMERON CARR** **CECIL ALDEN**

THE

London Opera House,

KINGSWAY.

Proprietary — The Opera House Syndicate, Ltd.

Chairman and Managing Director . . . OSWALD STOLL

Manager . . . . . S. FORTESCUE HARRISON

Musical Director . . . . . WALTER HAGUE
Press Representative . . . WILL A. BENNET
Stage Manager . . . . . IVAN CAPELL
Acting Manager and Treasurer . . . ALEXANDER HENDERSON
Advertising and Assistant Acting Manager . . . . J. MACCABE

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TAX 1/-
EVENING
Top Tier
£.25
7/7/16
This portion to be retained 3

EVERY AFTERNOON AND EVENING

Mr. OSWALD STOLL

SUBMITS

A NEW COMEDY AND SPECTACULAR REVUE

Entitled

"Look Who's Here!"

By **FRED THOMPSON.**

Music by **NAT. D. AYER.**

Lyrics by WORTON DAVID

Production by **GUS SOHLKE.**

Business Manager for the Production - **EDWARD FOSTER.**
Stage Manager for the Production - - PHILIP F. HOWLEY.

— Programme —

ACT I.

A Mean Street—Inchend, E. ... *Marc Henri.*

Characters in the order of their appearance.

The Hon. Millicent Hume	Miss DORIS CLAYTON
Roland Chesterfield (Candidate for Inchend)	Mr. PAUL ENGLAND
Custortary Spokes (of no occupation)	Mr. FRED KITCHEN
Ratty Minor (of no use)	Mr. WILLIE ATOM
Issy Moses (A Pawnbroker)	Mr. SAM STERN
Billy Peppercorn (A Furniture Remover)	Mr. BILLY MERSON
The Four Ritchies	THEMSELVES
A Policeman	Mr, WILLIAM FULLBROOK
Florrie (A Factory Girl)	Miss FLORENCE SMITHSON
Lady Ethel Wallace-West	Miss ETHEL LEVEY
Lady Ethel's "Footgirl"	LITTLE NAIDEE ROSELLE
Aggie (A Forewoman)	Miss OLIVE RICHARDSON
A Solicitor	Mr. CECIL DU GUE
A Coster	Mr. W. FULLBROOK
A Coster Girl	Miss VERA ROONEY
The Dancing Navvies	Messrs. CARYLL & HYDE

Society Canvassers, Jam and Pickle Girls, Tigers, etc., etc.

ACT I. (contd.)

Musical Numbers.

Opening Chorus		"The East End."
Duet	(MILLICENT and ROLAND)	"The General Election of Love"
Trio	(SPOKES, ISSY and RATTY)	"Revenge, and Hate"
Duet	(BILLY and FLORRIE)	"The little Red Pub on the Hill"
Song	(LADY ETHEL and Chorus)	"Rag Time Hopping in Kent"
Finale	(Everybody)	"Off they go to Mayfair"

Plays

Daily Mail

THE PAPER THAT GOT THE SHELLS AND THE MEN.

WEDNESDAY, JULY 26, 1916.

END OF THEATRE PROMENADES.

The lounges in the first and second tiers of the Empire Theatre, Leicester square, W.C., which for many years have been used as promenades, have been closed to women.

This policy has been adopted for some months at the Alhambra Theatre, and the managers of all the other houses with promenades are preparing to get rid of them.

Daily Mail

THE PAPER THAT IS COMBING THEM OUT.

EDITORIAL OFFICES, CARMELITE HOUSE, E.C.
SATURDAY, NOVEMBER 4, 1916.

CIGARS AND SWEETS.

SALE AS USUAL IN CLUBS AND THEATRES.

You may buy a cigar at your club and chocolates in a theatre after the new Shops Closing Order hours.

These points were set at rest by Home Office statements yesterday.

"Cigars, cigarettes, and tobacco may still be sold in clubs under the conditions obtaining before the Shops Closing Order came into operation," was one assurance. The other was that the Home Secretary "thinks the customary sale in theatres of sweets and chocolate to be consumed on the premises may be regarded as falling within the exemption for the sale of refreshments to be consumed on the premises."

ROYALTY THEATRE

Licensed by the Lord Chamberlain to J. E. VEDRENNE, Dean Street, W.

ON MONDAY, 24th JULY, 1916, AT 8.15 O'CLOCK,

MESSRS

VEDRENNE AND EADIE

REVIVE

THE MAN WHO STAYED AT HOME

A Play in Three Acts, by

LECHMERE WORRALL and J. E. HAROLD TERRY.

Christopher Brent	Mr. MALCOLM CHERRY
Carl Sanderson	Mr. FRANK WOOLFE
John Preston, J.P.	Mr. HUBERT HARBEN
Percival Pennicuik	Mr. ERNEST GRAHAM
Fritz	Mr. ROBERT LAWLOR
Corporal Atkins	Mr. RICHARD ANDEAN
Mrs. Sanderson	Mrs. ROBERT BROUGH
Miriam Leigh	Miss MIGNON O'DOHERTY
Molly Preston	Miss STELLA JESSE
Miss Myrtle	Miss EDITH EVANS
Fraulein Schroeder	Miss MARY JERROLD
Daphne Kidlington	Miss JEAN STIRLING

Stage Director - Mr. WILFRED EATON

GARRICK THEATRE

LESSEE & MANAGRE .. .. T. DOTT

ON SATURDAY EVENING, JULY 29th,

MR. JOSÉ G. LEVY

EXPOSES

"THE ROTTERS"

(A Tale of a Disreputable Family),

AN ORIGINAL COMEDY IN THREE ACTS BY H. F. MALTBY.

CHARACTERS.

Councillor John Clugston, J.P.	Mr. CHARLES GROVES
Mrs Clugston, his Wife	Miss CLARE GREET
Percy Clugston, his Son	Mr. ARTHUR CLEAVE
Winnie Clugston } .. his Daughters ..	Miss MARGA la RUBIA
Estelle Clugston }	Miss EVA LEONARD-BOYNE
Charles Berry, his Chauffeur	Mr. GORDON ASH
Phoebe, his Servant	Miss CONSTANCE LAMMING
Police Inspector Wicks	Mr. SYDNEY T. PEASE
The Strange Lady	Miss HELEN PENDENNIS

The Action takes place in the Drawing Room of Mr. Clugston's House, 41, The Drive, Pathstowe.

Act I.	Wednesday Evening
Act II., Scene 1	Thursday Morning, 7.30
(The Curtain will descend for a few moments to denote the lapse of time.)	
Scene 2	Thursday Morning, 11.0
(The Curtain will descend for a few moments to denote the lapse of time.)	
Scene 3	Thursday Evening, 10.0
Act III.	Friday Morning

The Play produced by the Author.

Business Manager	for Mr José G. Levy	Mr. PERCY J. BARROW.
Stage Manager ..		Mr. SYDNEY T. PEASE

THE TIMES

MONDAY, JULY 31, 1916.

Here is another play of a type now become familiar, in which Town Councillors do furiously rage and impossibly stern parents have incredibly naughty children and the Lancashire dialect can be cut with a knife. It is a formula, as the French say, like another; and threatens to become as conventional as the formula of Mayfair manners and epigrammatic dukes which it superseded.

When the tyrannical Town Councillor in this play wishes the maidservant to leave the room he bids her "get out," and he punishes his naughty (but adult) children by confining them to their room on a diet of bread and water—a state of domestic affairs which must have been already obsolete in the days of Sheridan. But the new formula, yet not so new as to have escaped shop-soiling, involves something which Sheridan never thought of putting into his plays; it involves an "idea," and the idea in *The Rotters* is that parents who worship respectability are cursed with peculiarly disreputable children. One of the girls makes love to the *chauffeur*, another is expelled from school for flirting with a choirboy, and the son gets into trouble with the police. The devotee of respectability proves in the end to be a bigamist.

This, you are to understand, was a typical Lancashire middle-class family some time before the war. Zola or Gissing would have made a better thing of it. For Mr. Maltby it is just a pretext for fun, and that, perhaps, is the better way, especially in this hot weather, though the captious will say that even so it might have been better fun. Mr. Charles Groves, however, as the Town Councillor, and Miss Clare Greet as his wife, and Mr. Gordon Ash as the *chauffeur*, and Miss Marga la Rubia and Miss Eva Leonard-Boyne as the two minxes, his daughters, enter into the fun, such as it is, with zest.

STRAND THEATRE. "THE ROTTERS."

THE WHOLE DISREPUTABLE FAMILY

CLASSIFIED DIGEST OF THE WEST-END PRODUCTIONS, 1915-16.

Appended is a list of the pieces running at the West-End theatres during the 1915-16 season. The list includes all pieces produced for a run. Pieces performed by play-producing societies, experimental matinée plays, and plays revived on particular occasions are not included, nor are plays intermittently performed in the course of repertory seasons. Plays in one act also are not included. The season is reckoned as starting on August 1 last. Plays overlapping from the previous season are given in a separate list. The plays of the 1915-16 season still running are also given separately, and in their case the number of performances is calculated up to next Saturday, July 29.

PIECES WITH CONCLUDED RUNS.

Piece.	Theatre.	First Production.	Times Played.
"Patachon"	Court	Oct. 16—Oct. 23, 1915	7
"Bluff"	Garrick	June 28—July 8, 1916	13
"Pen"	Criterion	Sept. 30—Oct. 9, 1915	13
"Stormy Petrel, The"	Duke of York's	Jan. 10—Feb. 5, 1916	13
"Parish Pump, The"	St. James's	May 3—May 13, 1916	16
"Mayor of Troy, The"	Haymarket	April 22—May 13, 1916	27
"Dummy, The"	Prince of Wales's	Sept. 21—Oct. 16, 1915	30
"Love Thief, The"	Queen's	Mar. 1—Mar. 26, 1916	30
"Girl from Upstairs, The"	Strand	April 8—May 6, 1916	34
"Kitty Mackay"	Queen's	April 1—April 29, 1916	34
"Y'a d'Jolies Femmes"	Garrick	Sept. 9—Oct. 16, 1915	34
"Joan Danvers, The"	Duke of York's	Feb. 7—Feb. 26, 1916	35
"Mrs. Pretty and the Premier"	His Majesty's	Jan. 31—Feb. 26, 1916	36
"Silver Crucifix, The"	Prince of Wales's	Feb. 26—Mar. 25, 1916	37
"Starlight Express, The"	Kingsway	Dec. 29—Jan. 29, 1916	40
"Riddle, The"	New	June 17—July 22, 1916	41
"Boomerang, The"	Queen's	May 11—June 17, 1916	44
"Iris Intervenes"	Kingsway	Oct. 16—Nov. 20, 1915	45
"Stand and Deliver"	His Majesty's	Mar. 30—May 6, 1916	45
"Spanish Main, The"	Apollo	Dec. 21, '15—Jan. 29, '16	56
"Jerry"	Duke of York's	Mar. 2—Apr. 15, 1916	68
"Oh, La, La!"	Queen's	Dec. 27, '15—Feb. 12, '16	58
"Pedlar of Dreams, The"	Vaudeville	Dec. 18, '15—Jan. 22, '16	59
"Babes in the Wood, The"	Aldwych	Dec. 27, '1915—Jan. 29 '16	60
"Show Shop, The"	Globe	April 18, June 17, 1916	63
"Robinson Crusoe"	Lyceum	Dec. 27, '15—Feb. 12, '16 (Trans. to Princes, Jan. 29, 1915)	71
"Toto"	Duke of York's	April 19—June 17, 1916 (Trs. to Apollo May 15)	77
"Kultur at Home"	Court	March 11—June 3, 1916 (Trs. to Strand, May 11)	100
"Mavourneen"	His Majesty's	Oct. 23 '15—Jan. 29, '16	100
"Big Drum, The"	St. James's	Sept. 1—Dec. 4, 1915	104
"Only Girl, The"	Apollo	Sept. 25—Dec. 18, 1915	107
"Basker, The"	St. James's	Jan. 6—April 19, 1916	112
"Puss in Boots"	Drury Lane	Dec. 27, '15—Mar. 11, '16	120
"Kick In"	Vaudeville	Aug. 28—Dec. 11, 1915	128
"Disraeli"	Royalty	April 4—July 22, 1916	128
"Lady Frayle"	Shaftesbury	March 1—June 24, 1916	129
"Caroline"	New	Feb. 8—June 3, 1916	141
"Stop Thief"	New	Oct. 21, 1916—Feb. 6, 1916 (Trans. to Prince of Wales's, Dec. 20, 1915)	150
"Kiss for Cinderella, A."	Wyndham's	March 16—July 29, 1916	156
"Who is He?"	Haymarket	Dec. 9, '15—Apr. 9, 1916	156
"Case of Lady Camber, The"	Savoy	Oct. 16, '15—Mar. 4, '16	191
"Tiger's Cub"	Garrick	Jan. 29, 1916 (Trans. to Queen's, June 26, '16)	205
"Ware Case, The"	Wyndham's	Sept. 4, '15—Mar. 4, '16	209
"Samples"	Playhouse	Nov. 30, '15—June 10, '16 (Trans. Vaudeville Jan. 24, 1916)	240
"Tina"	Adelphi	Oct. 30, '15—July 1, '16	277
"Shell Out"	Comedy	Aug. 24, '15—Apr. 15, '16	315

PIECES STILL RUNNING.

"Man Who Stayed at Home, The" (revival)	Royalty	July 22, 1916	9
"Look Who's Here!"	London Opera House	July 17, 1916	24
"Somo"	Vaudeville	June 29, 1916	40
"Hobson's Choice"	Apollo	June 22, 1915	48
"Razzle-Dazzle"	Drury Lane	June 19, 1916	51
"Peg o' my Heart" (revival)	Globe	June 19, 1916	54
"Pell Mell"	Ambassadors	June 5, 1916	64
"Daddy Longlegs"	Duke of York's	May 29, 1916	72
"Fishpingle"	Haymarket	May 30, 1916	79
"Ye Gods!"	Kingsway	May 20, 1916 (Trans. to Strand, June 19, 1916)	87
"Happy Day, The"	Daly's	May 13, 1916	89
"Half-past Eight"	Comedy	May 1, 1916	117
"Mr. Manhattan"	Prince of Wales's	March 30, 1916	147
"Barton Mystery, The"	Savoy	March 22, 1910	160
"Please Help Emily"	Playhouse	Jan. 27, 1916	213
"Romance"	Duke of York's	Oct. 6, 1916	334
"Little Bit of Fluff, A"	Criterion	Oct. 27, 1916	356

PIECES CONTINUED FROM PREVIOUS SEASON.

"More"	Ambassadors	June 18, '15—April 29, '16	376
"Betty"	Daly's	Apr. 22, '15, Apr. 8, '16	391
"To-night's the Night"	Gaiety	Ap. 28, '15—July 29, '16	459
"Man who Stayed at Home, The"	Royalty	Oct. 10, 1914—April 15, 1916 (Trans. to Apollo March 20)	604
"Peg o' my Heart"	Comedy	Oct. 10, 1914—May 27, 1916 (Trans. to Globe Jan. 11, 1916; to Apollo April 17, 1916; to St. James's, May 15, 1916)	703

REVIVED PIECES WITH CONCLUDED RUNS.

"Comedy of Errors, The" and "Blue Stockings, The"	Duke of York's	Dec. 23, '15—Jan. 8, '16	14
"Between Two Women"	Lyceum	Sept. 29—Oct. 18, 1915	15
"Pete"	Strand	Feb. 24—March 8, 1916	15
"Christian, The"	Lyric	Oct. 7—Oct. 23, 1915	22
"Prodigal Son, The"	Aldwych	Oct. 9—Oct. 30, 1915	23
"Arm of the Law, The"	His Majesty's	Feb. 28—March 25, 1916	32
"Hindle Wakes"	Duke of York's	Sept. 6—Oct. 2, 1915	34
"Alice in Wonderland"	Duke of York's	Dec 24, '15—Feb. 5, '16	37
"Where the Rainbow Ends"	Garrick	Dec. 27, '15—Jan. 23, '16	38
"Mr. Wu"	Strand	Jan. 1—Feb. 24, 1916	48
"Peter Pan"	New	Dec. 27—Feb. 5, 1916	50
"Taming of the Shrew, The"	Apollo	Jan. 29—March 11, 1916	52
"Bella Donna"	St. James's	May 31—July 15, 1916	53
"Midsummer Night's Dream, A"	Court	Dec. 20, '15—Jan. 22, '16	55
"When London Sleeps"	Prince's	Sept. 9—Oct. 23, 1915	58
"Charley's Aunt"	London Opera House	Dec. 18, '15—Jan. 22, '16	59
"Merchant of Venice, The"	St. James's	Dec. 6, '15—March 8, '16 (Trs. to Strand, Jan. 1)	69
"Enfant Prodigue, L'"	Kingsway	Feb. 12—May 6, 1916	109
"Scarlet Pimpernel, The"	Strand	Sept. 11—Dec. 30, 1915	120

AUTHORSHIP.

(Not including Revivals.)

PIECES BY BRITISH PLAYWRIGHTS.

"Babes in the Wood, The."
"Basker, The."
"Betty."
"Between Two Women."
"Big Drum, The."
"Bluff."
"Caroline."
"Case of Lady Camber, The."
"Disraeli."
"Fishpingle."
"Girl from Upstairs, The."
"Half-Past Eight."
"Happy Day, The."
"Hobson's Choice."
"Jerry."
"Joan Danvers, The."
"Iris Intervenes."
"Kiss for Cinderella, A."
"Kitty Mackay."
"Kultur at Home."
"Lady Frayle."
"Little Bit of Fluff, A."
"Man who Stayed at Home, The."
"Mavourneen."
"Mayor of Troy, The."
"More."
"Mr. Manhattan."
"Oh, La, La!"
"Parish Pump, The."
"Pedlar of Dreams, The."
"Peg o' my Heart."
"Pell Mell."
"Pen."
"Please Help Emily."
"Puss in Boots."
"Razzle-Dazzle."
"Riddle, The."
"Robinson Crusoe."
"Samples."
"Shell Out."
"Some."
"Spanish Main, The."
"Stand and Deliver."
"Starlight Express, The."
"Stormy Petrel, The."
"Tina."
"Toto."
"Ware Case, The."
"When London Sleeps."
"Who is He?"
"Ye Gods."

PIECES BY DOMINION AUTHORS.

"Love Thief, The."
"Mrs. Pretty and the Premier."
"Tiger's Cub."

PLAYS FROM NOVELS, ETC.

"Daddy Longlegs."
"Mayor of Troy, The."
"Pen."
"Who is He?"

ADAPTATIONS, ETC., FROM FOREIGN PIECES.

"Only Girl, The."
"Silver Crucifix, The."
"To-night's the Night."

PIECES BY AMERICAN AUTHORS.

"Barton Mystery, The."
"Boomerang, The."
"Daddy Longlegs."
"Dummy, The."
"Kick In."
"Romance."
"Show Shop, The."
"Stop Thief."

KINDS OF PIECE.

The pieces may be arranged in the following classes:—

SHAKESPEARE.

"Comedy of Errors, The."
"Hamlet."
"King Henry V."
"King Richard III."
"Merchant of Venice, The."
"Midsummer Night's Dream, A."
"Taming of the Shrew, The."

ROMANTIC DRAMA.

"Mavourneen."
"Scarlet Pimpernel, The."
"Spanish Main, The."
"Stand and Deliver."

DRAMA.

"Arm of the Law, The."
"Barton Mystery, The."
"Bella Donna."
"Big Drum, The."
"Bluff."
"Case of Lady Camber, The."
"Hindle Wakes."
"Joan Danvers, The."
"Kick In."
"Riddle, The."
"Romance."
"Tiger's Cub."
"Ware Case, The."
"Who is He?"

COMEDY-DRAMA.

"Basker, The."
"Daddy Longlegs."
"Disraeli."
"Dummy, The."
"Fishpingle."
"Kitty Mackay."
"Mayor of Troy, The."
"Peg o' my Heart."

COMEDY.

"Blue Stockings, The."
"Boomerang, The."
"Caroline."
"Hobson's Choice."
"Iris Intervenes."
"Show Shop, The."

FANTASTIC COMEDY.

"Kiss for Cinderella, A."
"Starlight Express, The."

FARCICAL COMEDY.

"Mrs. Pretty and the Premier."
"Parish Pump, The."
"Pen."
"Stop Thief."
"Stormy Petrel, The."

FARCE.

"Charley's Aunt."
"Girl from Upstairs, The."
"Jerry."
"Little Bit of Fluff, A."
"Please Help Emily."
"Ye Gods!"

MELODRAMA.

"Between Two Women."
"Christian, The."
"Love Thief, The."
"Mr. Wu."
"Pete."
"Prodigal Son, The."
"Silver Crucifix, The."
"When London Sleeps."

MUSICAL COMEDY.

"Betty."
"Happy Day, The."
"Lady Frayle."
"Mr. Manhattan."
"Only Girl, The."
"Tina."
"Toto."
"To-night's the Night."

REVUE.

"Half-Past Eight."
"More."
"Oh, La, La!"
"Pedlar of Dreams, The."
"Pell Mell."
"Razzle Dazzle."
"Samples."
"Shell Out."
"Some."
"Y'a d'Jolies Femmes."

PANTOMIME.

"Babes in the Wood."
"Puss in Boots."
"Robinson Crusoe."

CHILDREN'S PLAYS.

"Alice in Wonderland."
"Peter Pan."
"Where the Rainbow Ends."

WAR PLAYS.

"Kultur at Home."
"Man who Stayed at Home, The."

FRENCH PLAYS.

"Enfant Prodigue, L'."
"Patachon."

SEASONS.

MARTIN HARVEY SEASON.

His Majesty's, May 8 to June 17, 1916.—46.

"Hamlet" (14).
"Henry V." (16).
"Taming of the Shrew" (8).
"Richard II." (8).

LONDON OPERA HOUSE.

April 24—May 29, 1916 (terminated for rehearsals of "Look Who's Here").
"Broadway Jones" and "The Other Department" (April 24—28.)
"Pearl Girl, The" (May 1—13) and "Hot and Cold" (May 1—6).
"Jingle Bells" (May 8—13).
"Miller's Daughters, The" (May 15—27).

The Stage.

ESTABLISHED 1880.

LONDON, THURSDAY, JULY 27, 1916.

WYNDHAM'S THEATRE.

CHARING CROSS ROAD,

LEICESTER SQUARE Underground Station is next door to this Theatre.

Under the Management of FRANK CURZON.

THURSDAY, AUGUST 3rd, 1916, AND EVERY EVENING AT 8.30.

THE SISTER-IN-LAW

A Light Comedy in Three Acts

By CYRIL HALLWARD.

Characters in the order of their appearance:

JANE ..	(*Housemaid at Bawtrey's Flat*)	Miss IOLA LAMBARDE
CAROLINE BAWTREY	.. (*Philip Bawtrey's Sister*) ..	Miss MARIE ILLINGTON
NELLIE BAWTREY	.. (*Philip Bawtrey's Wife*) ..	Miss CHRISTINE SILVER
PHILIP BAWTREY	.. (*a Dramatic Author*) ..	Mr. NIGEL PLAYFAIR
DOROTHY MARSTON	(*Philip Bawtrey's Sister-in-Law*)	Miss MARY O'FARRELL
LAWRENCE HILL	.. (*a Stockbroker*) ..	Mr. SAM SOTHERN
WILLIAM ..	.. (*Servant at Hill's Flat*) ..	Mr. H. R. HIGNETT

ACT I.	**Drawing Room in Bawtrey's Flat, Kensington** ..	**Evening**
ACT II.	**The Same**	**The Next Morning**
ACT III.	**Dining Room in Hill's Flat, Bayswater**	**Morning (three months later)**

THE PLAY PRODUCED BY MR. FREDERICK KERR.

MATINEES EVERY WEDNESDAY AND SATURDAY AT 2.30.

Under the direction of ERNEST BUCALOSSI selections from the following repertoire will be played:

1.	SELECTION, "The Bing Boys" ...	*Nat D. Ayer*
2.	"Teddie" Foxtrot	*Herman Finck*
3.	"Down Home in Tennessee" ...	... *Jerome*
4.	GAVOTTE TENDRE ...	*Louis Ganne*
5.	ENTR'ACTE, "Persiflage" ...	*N. Kennedy*
6.	INTERMEZZO, "Doris" ...	*Napoleon Lambelet*
7.	REVERIE	*A. d'Ambrosio*
8.	MORCEAU, "Love Bells" ...	... *F. Dorel*
9.	POUPÈE VALSANTE ...	... *Poldini*
10.	SONG, "Wait"	*Guy d'Hardelot*
11.	AIRS from "La Bohème" ...	... *Puccini*
12.	BANJO SONG, "Whistling Nigs" ...	*Ernest Bucalossi*

* A number will be exhibited to indicate the music being played.

Stage Manager ...	PATRICK E. DIGAN
Acting Manager ...	J. E. HOUSTON
General Manager ...	**T. B. VAUGHAN**

PRINCE OF WALES THEATRE

Licensed by the Lord Chamberlain to Mr. John Highfield Leigh.
Sole Proprietors . . . . The Executors of late MR. EDGAR BRUCE.

EVERY EVENING AT 8.15 P.M. **Matinees Wednesdays and Saturdays at 2.30.**

MESSRS. GEORGE GROSSMITH and EDWARD LAURILLARD in conjunction with MR. ALFRED BUTT
PRESENT

MR. MANHATTAN

A NEW MUSICAL PLAY IN TWO ACTS.

Book by Fred. Thompson and C. H. Bovill. Additional Lyrics by Ralph Roberts. Music by Howard Talbot.
Additional Musical Numbers by Frank Tours and Philip Braham.

Mr. Manhattan (of New York)	ROBERT EMMETT KEANE
Sir Lewis Amery (*the well-known Solicitor*)	FREDERICK VOLPE
Odkin (*Mr. Manhattan's Servant*)	GEORGE BARRETT
Ugo Casaro (*of Covent Garden Opera*)	ROBERT GUNNINGHAM
Bobby Washington (*Friend of Mr. Manhattan*)	AUSTIN MELFORD
Pinker (*of the French Police*)	ARTHUR HATHERTON
A Taxi-Driver	STRAFFORD MOSS
Lord Upraven	GEORGE HUMPHERY
Sergeant Shott (*of the Yard*)	EDMUND TAYLOR
Evelyn (*Sir Lewis' Daughter*)	CICELY ELDON
Hope Darling (*a Breach of Promise Celebrity*)	MABEL FUNSTON
Marie (*Lolotte's Maid*)	DOROTHY SELBOURNE

Madame Noirtier (*Manageress of the Hotel Majestic, Treauville*)	COLETTE DORIGNY
Chiffon	KITTY MASON
La Belle Helen (*of Treauville*)	MOLLIE MORTON
La Belle Florise (*of Treauville*)	LESLIE HAMILTON
La Belle Yvette (*of Treauville*)	VALERIE MAY
La Belle Nini (*of Treauville*)	GLADYS HOSKYNS
Bertha Bedford-Courte (*Friends of Bobby*)	KATHLEEN BERRY
Enid Portman (*Friends of Bobby*)	DAISY MERCER
Vi Bickenhall (*Friends of Bobby*)	VERA NEVILLE
Hon. Mrs. Clarence Gate (*Friends of Bobby*)	ELSIE DANTE
AND	
Lolotte	IRIS HOEY

Mesdames HOWARD, HELLER, HARRINGTON, HENDERSON, LOGAN, K. MURRAY, D. MURRAY, GWYNNE, M. HOWARD, SANGISTER, B. MURRAY, M. GORDON, DUKIN, LEE, QUEENIE LEE, THOMPSON, RADCLIFFE, G. GORDON, DE MARIA, THE JACKSON GIRLS, etc.
Messrs. JONES, YORK, CARR, GREEN, GLOVER, HEATH, GARRICK, GORDRAY.

The male members of this Company (other than Mr. Robert Emmett Keane) have either served with the Colours, attested under Lord Derby's scheme, or have been rejected as ineligible for Military service.

SYNOPSIS OF SCENES.

Act I. - Mr. Manhattan's Flat in Park Street (*Alfred E. Craven*)
Act II. - Treauville - - - - - - (*Marc-Henri*)

TIME: THE PRESENT.

Special Dances in Act II. by MISS KITTY MASON.

Production Staged under the direction of FELIX EDWARDES.
Dances, Choruses and Ensemble arranged by J. W. JACKSON.

Orchestra under the direction of MR. HOWARD CARR.

Mr. Robert Emmett Keane's Songs, "'Twas in September" and "All Dressed Up and Nowhere to Go," are published by Francis, Day & Hunter, 138/140 Charing Cross Rd.

The Gowns of Misses Kurton and Hoey, designed and made by ESTHER, LTD., 5 Grafton Street, W.
Special dresses worn by Miss Kitty Mason in the Second Act by ESTHER, Ltd., and ELSPETH PHELPS of 28 Albemarle Street, W.
All other dresses of Principals and Chorus in First and Second Acts designed and executed by JULES POIRET, LTD., 10a Hanover Square, W.
Other Costumes executed by B. J. SIMMONS & CO.; M. E. FISHER, Ltd.; JOHNS & BONHAM; MORRIS ANGEL & SON.
Hats by MAISON LEWIS. Shoes by H. & M. RAYNE. Wigs by CLARKSON

Box Office (W. Blakeley) open daily, 10 to 10. Telephone No. 7482 and 7483.

Nearest Tube Station—PICCADILLY CIRCUS.

Manager	ERNEST H. COLLINS.
STAGE MANAGER	JOHN WIGLEY.

The Management reserve the right to make any alteration in the Cast which may be rendered necessary by illness or other unavoidable causes.

8—8—16

Daily Mail

THE PAPER THAT GOT THE SHELLS AND THE MEN.

FRIDAY, AUGUST 4, 1916.

"THE SISTER-IN-LAW."

AMUSING LIGHT COMEDY AT WYNDHAM'S.

To call a play "The Sister-in-Law" and to present three examples of the species is to give generous measure.

That was what Mr. Cyril Hallward did in his three-act light comedy produced by Mr. Curzon at Wyndham's Theatre last evening. It was a veritable epidemic of sisters-in-law—each one most admirable in her own home, but a tartar of a most uncompromising type at the fireside of the family into which any of her amiable brothers or sisters had married.

The use that a sister-in-law could be put to appealed in this instance to only one of the characters, none other than a dramatist, who, wishing a peaceful period at home so that he could finish a play, trapped a friend into marriage with his sister-in-law and got his wife to go and live with her. The male victim was furious, so were the women.

Tears, recriminations, and revenge were in the air, and when peace was at length restored we learned that the play-writing husband had written a play about all his relatives, male and female, and that this play was really after all the one we had just witnessed that very evening in Wyndham's Theatre.

It was an amusing piece of "spoof" that the high spirits of Miss Mary O'Farrell and the clever fooling of Mr. Sam Sothern made most entertaining entertainment. J. W.

P.W.T.

8/8/1916

Orch. Stall

E 18

To be retained

No Bonnets allowed

Daily Mail

THE PAPER THAT GOT THE SHELLS AND THE MEN.

WEDNESDAY, AUGUST 9, 1916.

A NEW "MR. MANHATTAN."

Quite as distinctly American in his characterisation and humour as Mr. Raymond Hitchcock, who originated the title-rôle, in the musical play "Mr. Manhattan," at the Prince of Wales Theatre, is Mr. Robert Emmett Keane, the comedian who has now succeeded to the part.

He is young, alert, concise, and confident. As grave as a judge even in such simple matters as likening his prospective father-in-law to a rabbit or explaining that it was a kick of a fish, not sea-sickness, that upset him when crossing the treacherous ocean, he keeps his audience in the best of good humour.

Since the first performance some months ago "Mr. Manhattan" has been vastly improved. It has been made a two-act play instead of a three-act, and every member of the company is at his or her best in helping to keep the fun moving.

ROYAL ADELPHI THEATRE

STRAND, W.C.

Licensed by the Lord Chamberlain to J. A. E. MALONE
Sole Proprietors: Messrs. A. & S. GATTI.

Sole Lessees **MUSICAL PLAYS, Ltd.**

ON THURSDAY, AUGUST 24th, 1916,
And EVERY EVENING at 8.

Matinee Every Wednesday and Saturday at 2.

THE NEW MUSICAL COMEDY, in Three Acts,

"HIGH-JINKS"

(By arrangement with J. C. WILLIAMSON, Ltd., Australia.)

Adapted for the English Stage by FREDERICK LONSDALE.

Additional Numbers by PAUL A. RUBENS, HOWARD TALBOT, JEROME KERN, JAMES W. TATE.

Lyrics by PERCY GREENBANK, CLIFFORD GREY, CLIFFORD HARRIS and VALENTINE.

MUSICAL DIRECTOR - - - HOWARD TALBOT

Cast of the Play:

Dick Mayne (*An Explorer*)	**PETER GAWTHORNE**
Senor Rabelais (*A Spanish Gentleman*) ..	**ANDRÉ RANDALL**
Colonel Slaughter (*A Patient Patient*)	**TOM WALLS**
Maitre d'Hôtel	**LEON M. LION**
David	**CYRIL WHELAN**
A Porter	**C. S. STOKES**
Mr. J. J. Jeffreys (*An American Lumber King*)	**W. H. RAWLINS**
Dr. WILKIE THORNE (*An American Specialist in Paris*)	**W. H. BERRY**
Mrs. Thorne	**MARIE BLANCHE**
Mme. Rabelais	**VIOLET BLYTHE**
Florence (*A Nurse at Dr. Thorne's*)	**GWEN HUGHES**
Mdlle. Chi-Chi	**JEANNE St. BONNET**
Chef de Reception	**LUCIENNE DERVYLE**
Adelaide Fontaine (*A Runaway Wife*)	**MAISIE GAY**
Sylvia Dale (*Her Protégée*)	**NELLIE TAYLOR**

The Play produced by J. A. E. MALONE.

Act I.	**Dr. Thorne's Private Sanatorium near Paris (Afternoon)**	(*Ryan*)
Act II.	**Hotel de Pavilion at Beauville (Following day)** ..	(*Terraine*)
Act III.	**The Same . .. (The same day—Evening)** ..	(*Terraine*)

Special Dance in Act III. by OYRA and HYLDA LEWIS.)

Ladies' Dresses by LUCILE, LTD., FIRENZE, FISHER, DOUCILLET and IDARE.
Hats by MAISON LEWIS. Shoes by RAYNE.
Wigs by CLARKSON.
Men's Clothes by BURKINSHAW & KNIGHTS and MORRIS ANGEL & SON.
All Dresses and Colour Schemes designed by COMELLI.

Dances arranged by MINNIE EVERETT.

Stage Director - - **HERBERT BRYAN**

Business Manager **CHARLTON MANN.**

Daily Mail

THE PAPER THAT GOT THE SHELLS AND THE MEN.

FRIDAY, AUGUST 25, 1916.

"HIGH JINKS."

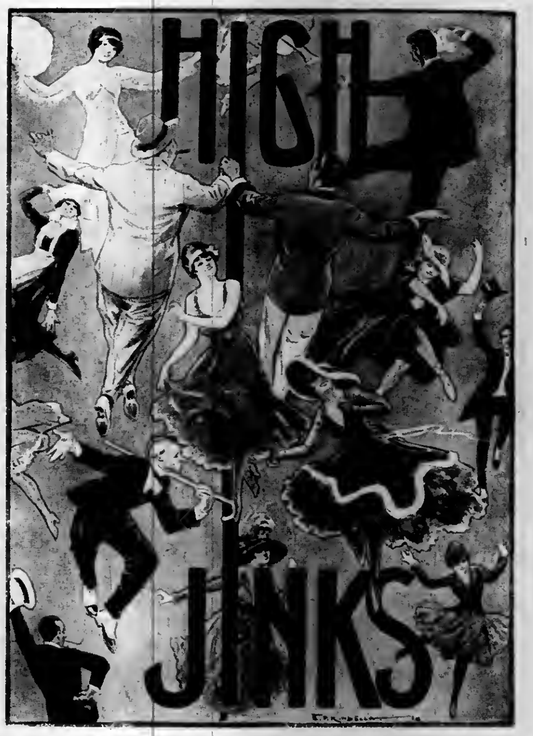
FIRST NEW MUSICAL PLAY OF THE SEASON.

It is very tuneful, this musical comedy "High Jinks," which came to the Adelphi Theatre last evening and kept the audience applauding—as if to make itself still warmer than the best effort of a hot August night could make it. Musical comedy need have no fear of its rival, revue, if it keeps its feet tripping as merrily as this newcomer does, and, best of all, this particular specimen has a comical idea behind its merriment—the discovery of an elixir which makes everyone who comes near it "as happy as the day is long."

The excitement of a first performance must be held responsible for the accident of losing itself which befell the story once or twice in the course of the evening, but the remedy which can bring back the wandering plot to its proper place in the scheme is an easy and obvious one, and beyond all doubt the necessary treatment will be applied.

Mr. Frederick Lonsdale, who adapted the book for the English stage—it had an American origin—has no less than eight collaborators to supply music and lyrics, and Mr. W. H. Berry to lend a more than happy support with gags. In this instance authors and composers have good reason to be satisfied with those who interpret their work, for Miss Nellie Taylor, the most charming of heroines, not only looks sweet but also sings and acts delightfully. Mr. Peter Gawthorne and Mr. Tom Walls are both capital in all their scenes, and helped materially to make the play, which has been most effectively staged by Mr. Malone, a merry, vivacious, and tuneful frolic.

J. W.



His Majesty's Theatre

Proprietor and Manager SIR HERBERT BEERBOHM TREE.

OSCAR ASCHE AND LILY BRAYTON SEASON

By Arrangement with

SIR HERBERT TREE.

CHU CHIN CHOW

A MUSICAL TALE OF THE EAST,

Told by OSCAR ASCHE

and

Set to Music by FREDERIC NORTON.

D-10
3724
1916
Waters, J.
Plays

"CHU CHIN CHOW"

Every Evening at 8.

Abu Hasan	(*The Shayk of the Robbers*)	OSCAR ASCHE
Kasim Baba	(*A Wealthy Merchant*)	FRANK COCHRANE
Ali Baba	(*Kasim's Poor Brother*)	COURTICE POUNDS
Nur Al-Huda Ali	(*Ali Baba's Son*)	J. V. BRYANT
Abdullah	(*Kasim's Steward*)	NORMAN WILLIAMS
Otbah	(*A Stall-Keeper*)	WILLIAM HOLLES
Baba Mustafa	(*A Cobbler*)	JAMES HERBERT
Mukbil		W. DAVIDSON
Musab	(*Members of Abu Hasan's Band*)	SPENCER LLOYD
Khuzaymah	(*Members of Abu Hasan's Band*)	JULIAN CROSS
Alcolom	(*Kasim's Head Wife*)	AILEEN d'ORME
Mahbubah	(*Ali Baba's Wife*)	SYDNEY FAIRBROTHER
Bostan	(*Mahbubah's Servant*)	ANNIE MOORE
Zanim	(*Slave Dealers*)	BESSIE MAJOR
Fitnah	(*Slave Dealers*)	LISA COLEMAN
Marjanah		VIOLET ESSEX
Zahrat Al-Kulub		LILY BRAYTON

Robbers, Dancers, Servants, Slaves.

The Play produced by OSCAR ASCHE.

Synopsis of Scenery.

ACT. I.

SCENE 1. Kasim Baba's Palace.
SCENE 2. By Marjanah's Window.
SCENE 3. A Cactus Grove.
SCENE 4. In the Cave.
SCENE 5. The Slave Market.

ACT II.

SCENE 1. Ali's Courtyard.
SCENE 2. At a Silk Stall.
SCENE 3. Kasim Baba's Palace.
SCENE 4. In Kasim's Harem.
SCENE 5. The Cave.

ACT III.

SCENE 1. A street.
SCENE 2. In Kasim's Palace.
SCENE 3. The Orchard.

Scenery painted by JOSEPH and PHIL HARKER.

THE TIMES

FRIDAY, SEPTEMBER 1, 1916.

Mr. Oscar Asche's second excursion into the region of fantastic, polyphonic, polychromatic Orientalism is sure to be unscalled another *Kismet*. Last night Mr. Asche himself preferred to call it an Eastern *revue*. It is, in fact, everything by turns and nothing long—a kaleidoscopic series of scenes now romantic, now realistic, now Futurist or Vorticist, but always beautiful, with action passing from the sentimental to the droll and from the droll to the grim, and yet with the unity of a familiar tale, the old Arabian Nights' tale of the Forty Thieves. It is continuously musical, with music by Mr. Frederic Norton, always rhythmical and rather sugary, but of the very sort to please the taste of *l'homme sensuel moyen*. There is perpetual gyrating and posturing and madcap dancing. It is a rich beauty-show, an audacious *décolletage* in both black and white, a gorgeous heap of coloured stuffs. It seems to aim at reproducing even the very smells of the East. Altogether, an overwhelming entertainment.

Mr. Asche and Miss Brayton supply, with lavish grimace and guttural "frightfulness," the melodramatic body of it: he, the terrible, eye-rolling, truculent robber shayk; she, the persecuted slave with the avenging knife. For the sentiment you have a pair of young lovers in Mr. J. V. Bryant and Miss Violet Essex, who do the warbling and the moonlight-serenading. But the best thing is the fun, full-blooded, fruity, almost Rabelaisian fun, which is divided out between Miss Aileen d'Orme and Miss Sydney Fairbrother and Mr. Courtice Pounds. Good as the two ladies are we must plump—it seems the right word—for Mr. Pounds. He is in excellent voice and in the most rollicking humour, and is, indeed, the life and soul of the whole affair. He is the life; but an element only a degree less important here is the still life—the wonderful Oriental street scenes of Joseph and Phil Harker, the varied colour schemes and costumes of Percy Anderson. There are spiral costumes, conchoidal costumes, erotical costumes, costumes that seem to realize the wildest dreams of our most recent artistic decadents—a really amazing wardrobe. The house was delighted with it all last night. Mr. Asche had to oblige with a speech. Beyond all cavil the thing is an immense success.

The Weekly Dispatch.

(115th YEAR.)

LONDON: Carmelite House, E.C.

SEPTEMBER 17, 1916.

SEARCHING AMONG THE ASCHES.

Usually at His Majesty's Theatre they take about £7 a week in sixpences for the hire of opera-glasses; now the takings average £32! Apparently there is more in "Chu Chin Chow" than meets the eye.

D-10
3724
1916
Waters, J.
Plays

WYNDHAM'S THEATRE.

CHARING CROSS ROAD.

LEICESTER SQUARE Underground Station is next door to this Theatre.

UNDER THE MANAGEMENT OF

FRANK CURZON and GERALD du MAURIER

SATURDAY, SEPTEMBER 2nd, 1916, AND EVERY EVENING AT 8.30.

THE OLD COUNTRY

A New Play in Three Acts by

DION CLAYTON CALTHROP.

Characters in the order of their appearance.

Rev. Stephen Laycock...	Mr. LAWRENCE HANRAY
Mr. Smallwood...	Mr. R. BODNEY
Miss Burdon	Miss EVELYN BEAUMONT
Mary Lorimer	Miss ROSALIE TOLLER
Millicent Alborough	Miss EDITH JOHNSTON
Annette Alborough	Miss VANE FEATHERSTON
James Lane Fountain...	Mr. GERALD du MAURIER
Rev. Alfred Knolle	Mr. H. ATHOL FORDE
Mr. Honey	Mr. W. F. FLETCHER
Mr. Moon	Mr. R. RICHE
A Butler...	Mr. HORTON COOPER
A Manservant	Mr. VIVIAN HARBORD
Rueben Hudson	Mr. A. E. GEORGE
Mrs. Fountain	Miss NINA BOUCICAULT
Dr. Frederick Blackburn	Mr. T. GIDEON WARREN
Henry Parramer	Mr. HENRY VIBART
Adam Cattle	Mr. SYDNEY VALENTINE

School Children.—Jack Sanders, Roy Lennol, Philip Tahan, Timothy Goldby, Sunday Wilshin, Frances Davis, Nina Starace.

Villagers, etc.

ACT I.	**The Schoolroom at Dormer St. Nicholas**
ACT II.	**The End of the Long Gallery, Parramer Hall**
ACT III.	**The Misses Alborough's Sitting Room**

MATINEES EVERY WEDNESDAY AND SATURDAY AT 2.30.

Under the direction of ERNEST BUCALOSSI selections from the following repertoire will be played:

1.	SELECTION, "The Bing Boys"	*Nat D. Ayer*
2.	VALSE TRISTE	*Sibelius*
3.	"Down Home in Tennessee"	*Jerome*
4.	GAVOTTE TENDRE	*Louis Ganne*
5.	ENTR'ACTE, "Persiflage"	*N. Kennedy*
6.	INTERMEZZO, "Doris"	*Napoleon Lambelet*
7.	REVERIE	*A. d'Ambrosio*
8.	MORCEAU, "Love Bells"	*F. Dorel*
9.	POUPÉE VALSANTE	*Poldini*
10.	SONG, "Wait"	*Guy d'Hardelot*
11.	AIRS from "Rip Van Winkle"	*Planquette*
12.	BANJO SONG, "Whistling Nigs"	*Ernest Bucalossi*

* A number will be exhibited to indicate the music being played.

Stage Manager	W. T. LOVELL
Acting Manager	J. E. HOUSTON
General Manager	T. B. VAUGHAN

D-10
3724
1916
Waters, J.
Plays

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THE TIMES

MONDAY, SEPTEMBER 4, 1916.

The old English countryside and the old hall, old villages and old village habits, an old soil steeped in history and old places to which people are in very truth said to belong: these old things charm the artist in Mr. Calthrop and challenge him to import their charm into the playhouse. Or if not their charm (a difficult feat, only to be achieved, perhaps, by favour of the poetic Muse) at any rate the sense of their permanence, of their resistance to alteration by any individual will. And so he shows an individual will trying to alter them, to buy them up and sweep them away, and hopelessly beaten in the attempt.

It is one of our old village habits to be merciless to the *fille mère*, and it is the dream of James Fountain's life to pay the village out. He returns to it with millions of dollars from America, buys the old Hall from which his mother was driven in shame, triumphantly instals her there, and violently upbraids the old parson and the old squire. But lo! his revenge on the old world and the old order of things in the moment of its fruition only mocks him. The squire proves to be his father, the parson who turned away his mother has something to say for himself, and his mother shrinks from being mistress of a house where she was once a servant. Having made a mess of his revenge and learnt the immovable nature of old English things, James Fountain thinks he had better take himself and his dollars back to America.

But there are some old English things with which he has better luck, notably two charming old maids who believe themselves—wrongly, but there is no need to go into that—to be his aunts and at any rate love him as though they were. And there is a charming young maid, too, with whom he falls in love and who falls in love with him. So James, though disappointed of his revenge, didn't do so badly in old England after all.

Which is as it should be, seeing that James is played by Mr. du Maurier, to whom everybody wishes well because he delights everybody. With what simple and natural touches he humanizes a rather too romantically conceived part! How he revels in the American accent and in the game of bandying American slang with Mr. A. E. George! He has his work cut out, though, to make us accept without a smile James's excessive emotion over his mother and his mother's ancient wrongs. Perhaps Mr. Calthrop will have expected our smile and allowed for it. Evidently his play has no pretensions to that kind of realism which seems to be journalistically known as "relentless." Evidently he has no morbid fear of being called sentimental. He just offers you a romantic little story "without prejudice." *A la bonne heure*! but to decorate the picture-gallery of a country house with Gainsborough's "Parish Clerk" and Zurbaran's "Monk" is perhaps carrying romance a little far.

GARRICK THEATRE

LESSEE & MANAGER .. .. T. DOTT

On MONDAY EVENING, SEPT. 4th, 1916,

at 8 o'clock,

By arrangement with JOSÉ G. LEVY

A NEW COMEDY-FARCE, entitled

"THE GIRL FROM CIRO'S"

Adapted from the French of PIERRE VEBER by JOSE G. LEVY.

CHARACTERS.

Mons. Dupont	Mr. H. V. ESMOND
Mons. Castillon	Mr. LYSTON LYLE
Mons. Lamerte	Mr. GEORGE BEALBY
Mons. Davigny	Mr. MARSH ALLEN
Mons. Bru	Mr. TOM MOWBRAY
Antoine	Mr. E. W. TARVER
Bezu	Mr. F. A. FRANCIS
Frances	Mr. LIONEL WILLIAMS
Mdlle. Cecille	Miss MADGE LESSING
Mdlle. Renee	Miss LORNA DELLA
Madame Charcot	Miss DARRAGH
Madame Bru	Mrs. SABA RALEIGH
Madame Chevrel	Miss ADELA WEEKES
Madame Petitbois	Miss MABEL HIRST
Julie	Miss PRUE TEMPLE
Marie	Miss MAUDE DAY
Madame des Guettes	Miss LOTTIE VENNE

Gendarmes, Guests, etc.

Act I.—Dupont's Bachelor Apartments in Paris.

Act II.—Madame des Guette's Salon at Vire.

Act III.—The same. (*Evening.*)

Act IV.—"The Retreat," Madame Chareot's Private Hotel at Sevres.

Time—The Present.

Matinees : THURSDAY and SATURDAY at 2.30.

The Gowns worn by Miss MADGE LESSING, Miss LORNA DELLA, and Mrs. SARA RALEIGH by ELSPETH PHELPS, 28 Albemarle St., W.
Miss LOTTIE VENNE'S Gowns by VIOLA LTD., 18 Albemarle Street.
Miss DARRAGH'S Gown by MADAME HUMPHREY'S, 55, New Bond St.
Hats by ZYROT & CIE, 14, Hanover Square, W.
Uniforms and Liveries by CLARKSON.
Grand Piano by ASCHERBERG, HOPWOOD & CREW, LTD.

Business Manager
Acting Manager ..
Stage Manager ..
Asst. Stage Manager } for "The Girl from Ciro's" { FRED. J. TURNER, WILLIAM ALBERT, G. F. K. STEPHENSON, CECIL J. WOODINGS

THE TIMES

TUESDAY, SEPTEMBER 5, 1916.

The same old French farce under a new name: a set of people who lead "double lives," the regular in the country and the irregular in Paris, and a set of doors behind which the double livers play hide-and-seek. The same old incongruity of flagrantly English people who cannot pronounce their own French names. But, happily, there is Miss Lottie Venne to redeem it. She is the same Miss Lottie Venne, with the same mock imperious manner and the same mature skittishness. Then you have Miss Madge Lessing to do the clever skating over thin ice, and Miss Darragh with her note of high distinction, and a newcomer, Miss Lorna Della, who is at any rate agreeable to look at, and Mr. Esmond and Mr. Lyle to figure as the usual pair of companions in ludicrous distress. And as they all worked very hard and ran about very fast, and made a great to-do when they discovered one another in compromising situations, you feel assured that the orthodox traditions of translated French farce are not dead yet.

A FAIRLY large procession of the American colony in London filed into the Garrick Theatre the other evening for the first performance of "The Girl from Ciro's." It was, of course, from the lighthearted group the delegates came, for nothing in the world can turn up its eyes quicker, and sigh louder, than an American who takes his pleasures seriously and the theatre sadly. This farce, from the French play "Loute," was already a Broadway success before London heard of it, and Americans claimed it as their own. Therefore they went to the Garrick, as did every representative batch of members from Ciro's Club (attracted by the title) from Orange-street, across the road. Mr. Solly Joel looked down on them all, as if he would bless them, from a box on the first tier, but he hid behind the curtain when he wanted to laugh. "The Girl from Ciro's" was written to make people laugh. It is a play of flirtations and of misunderstandings, and is full of funny and well-tried situations. It was as good as a chest massage to see, and shake with laughter at, Miss Lottie Venne. Next to her unquestioned success ranked a fine performance by Lyston Lyle.

NEW THEATRE

Proprietors - - - - - - - SIR CHARLES WYNDHAM and MISS MARY MOORE.

Under the Management of Mr. DION BOUCICAULT.

TUESDAY, SEPTEMBER 5th, 1916, at 8.30 p.m.
And every Evening at 8.30.

MATINEES—Every Thursday and Saturday at 2.30.
(First Matinee, Saturday, Sept. 9th, at 2.30)

"HER HUSBAND'S WIFE"

A Light Comedy in Three Acts by A. E. THOMAS.

Stuart Randolph	Mr. Allan Aynesworth
Richard Belden	Mr. Martin Lewis
John Belden	Mr. Dion Boucicault
Irene Randolph	Miss Marie Löhr
Emily Ladew	Miss Irene Vanbrugh
Nora	Miss Georgina Milne
Ryder	Miss Dorothy Pounder

All three Acts take place at Stuart Randolph's cottage in the country.

The Play produced under the direction of Mr. Dion Boucicault.

The Scenery painted by W. HANS & SON.
Furniture and Appointments by Messrs. OETZMANN & Co., Ltd., Hampstead Rd., London, W.
Pianos supplied by Messrs. THOMAS OETZMANN & Co., Ltd., 27, Baker Street, London, W.
Miss Irene Vanbrugh's dresses by Madame HANNLEY SEYMOUR, 47, New Bond Street, London, W.
Miss Marie Lohr's dresses by REVILLE & ROSSITER, Ltd., 15, Hanover Square, London, W.

Business Manager .. .. For Sir Charles Wyndham and Miss Mary Moore — Mr. H. CHISWELL BILLING
Stage Manager .. .. .. — .. Mr. LICHFIELD OWEN
Musical Director .. .. For Mr. Dion Boucicault — .. Mr. ALBERT CAZALON
Business Manager .. .. — .. Mr. RICHARD COLLET

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THE TIMES

WEDNESDAY, SEPTEMBER 6, 1916.

Bewitching Mrs. Randolph! She was young, charming, and dainty. She had a perfect taste in gowns. Her husband was the best of good fellows. There was not a crumpled rose-leaf in her life. And that is why, the playwright tells us, she became a *malade imaginaire*. (Troubles are necessary to the happiness of women, and when they have none they must invent them.)

She took medicines every hour and of all colours. She told her friends she was not long for this world. What was to become of her poor husband when she was gone? The dear fellow was so helpless, so dependent on a wife! Well, the only thing to do was to pick out a second wife for him in advance, and who more fit than Emily? Emily was useful, womanly, and *not* bewitching. In fact Emily was a little *passée* and decidedly dowdy. A most suitable successor, you see, in every respect: No. 2 could never provoke dangerous comparisons with No. 1. And bewitching Mrs. Randolph arranged her laces more becomingly than ever and sighed a little sigh of contentment and took another coloured medicine.

But when the idea was put to Emily she was furious. Here was a quite new variant of *spretæ injuria formæ*! She would soon show Mrs. Randolph whether she was a dowd or not. And she gave Mrs. Randolph's uncle John a terrible time, but (viper!) to the lady who had put this affront upon her she was all submissive smiles. Then she went and powdered her nose, put on her smartest Paris frock and a killing coquetry which poor Mrs. Randolph had never even dreamt of. Imagine that lady's face when the prospective No. 2, suddenly transformed from Cinderella to Princess, began flirting hard with Mr. Randolph.

And now Mrs. Randolph began to feel ill in earnest. Horrible thought that she should be supplanted by this woman whom she had deemed so harmless and supplanted, not after her death, but under her very nose; The "engagement" must be put an end to at once. So bewitching Mrs. Randolph began to tell fibs, not little anodyne fibs, but whoppers, such as the tragedy of the occasion demanded. After all, she couldn't let her dear Emily sacrifice herself. The dreadful truth must be disclosed. Mr. Randolph had a vile temper: worse, he was a drunkard and a wife-beater.

Then there was trouble with Mr. Randolph. For his wife's whoppers were taken seriously, and his brother-in-law was purposing to punch his head. And there was trouble, too, for Uncle John. For he had backed up his pet niece's whoppers, and was left by her to stand up for them, while she, poor thing, could only cry elegantly and, when inconveniently pressed with questions, retire to her own room. And so there was a terrible tangle of fibs asserted and re-asserted and withdrawn, misunderstandings, shaken fists, high words, cascades of tears. Uncle John, the brother-in-law, the husband, all had a terrible time. But both the ladies took the opportunity to change their gowns, and looked more charming than ever.

To crown it all, Randolph, the best of husbands, the soberest of men, *did* actually get tipsy. When, at last, the joke was explained to him, and his wife fell into his arms, and Emily was safely disposed of by getting engaged, in the usual way this time, to the brother-in-law, the good fellow was so overjoyed that he took too many whiskies-and-sodas. So he was put to bed, and bewitching Mrs. Randolph settled down on the sofa to await his recovery and Uncle John smoked the pipe of peace.

Perhaps the tipsy scene was just a little out of keeping with the rest of the delicious fun. That had been so airy, so dainty, so choice, that even a whiff of whisky-and-soda seemed too coarse for it. If we are too fastidious, it is the author's own fault: he had put us in the vein. He is an American, it seems, but there are no Americanisms in his play. It is of a kind to appeal to any audience, anywhere, capable of appreciating the fine art of comedy.

To be sure, the fine art of comedy demands fine comedians, and here you have a perfect cast. What a delightful contrast you have in Miss Löhr and Miss Irene Vanbrugh, the *blonde* and the *brune*, the one languorous, elegant, Dresden china-ish, the other incisive, fiery, rich in temperament. Miss Löhr has now become a finished artist, as accomplished in her own way as Miss Vanbrugh in hers, and that is saying a good deal. Then you have Mr. Aynesworth and Mr. Boucicault, unrivalled both at this kind of thing, light of touch, sure of their effects, easy, natural, engaging. What with the bright play and the brilliant playing you were brought very near the high-water mark of theatrical enjoyment.

A CERTAIN WINNER.

The speculative men who sample plays on first nights for the "Libraries" were putting their heads together and whispering in the vestibule of the New Theatre after the first act of the new play, "Her Husband's Wife," presented there by Dion Boucicault. After the second act they whispered less. They were evidently bent on business; they saw a certain winner in this new play, and they wanted to buy basketfuls of tickets. The author, A. E. Thomas, is an American, and he is young. He is in New York, but he knows by now that he has a London success, for Dion Boucicault (when the audience insisted on a speech) told them that he would go straight down to the Strand, or somewhere, and send him a joyous message.

This new play is truly delightful. The happiest, funniest, cleanest domestic farce you could wish to see. It is witty, too. It bears no traces of American origin. It is splendidly acted. Personally, I liked Allan Aynesworth and Miss Irene Vanbrugh better than Dion Boucicault and Miss Marie Lohr. They were to the life. You should see this play.

THE PRINCES THEATRE

TOP OF SHAFTESBURY AVENUE.

NIGHTLY at 8. Commencing Wednesday, September 6th, 1916.

MATINEES:

WEDNESDAY, THURSDAY AND SATURDAY AT 2.30.

SEYMOUR HICKS

AND

ELLALINE TERRISS

AND THEIR FULL LONDON COMPANY, in

BROADWAY JONES

IN FOUR ACTS, By GEORGE M. COHAN.

Jackson Jones (known as Broadway)	**Mr. SEYMOUR HICKS**
Robert Wallace, Jones' Friend	Mr. W. BOYD DAVIS
Peter Pembroke, Vice-President of the Consolidated Chewing Gum Co.	Mr. LEWIS FIELDER
Judge Spotswood, his Son	Mr. J. C. BUCKSTONE
Sam Spotswood, his Son	Mr. W. G. MANNING
Rankin, Jones' Servant	Mr. J. J. HOOKER
Higgins, Foreman of the Jones' Company	Mr. GEORGE WILLIAMS
Dave, Judge's Servant	Mr. CHARLES KINGSTON
First Footman	Mr. FRANK PLOWDEN
Second Footman	Mr. CHARLES CECIL
Henry Hooper, Stenographer	Mr. FINCH MASON
Mr. Leary, Stenographer	Mr. B. JACKSON
Mrs. Gerard	Miss ELIZABETH WATSON
Mrs. Spotswood	Miss ADELA MEASOR
Clara Spotswood	Miss ZOE GORDON
Angelique	Miss MAY TAVERNER
Clarice	Miss MABEL STRAIN
Mamie	Miss JOAN CHALLIS
Josie Richards	**Miss ELLALINE TERRISS**

Guests—Misses Phyllis Sidney, Grace Newcome, Isobel Broznan, Doris Johnstone, Una Venning, Phyllis Weale.

PRECEDED BY

THE MODEL AND THE MAN

A Musical Play in One Act by

SEYMOUR HICKS.

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THE PLAYHOUSE

Lessee - - - FRANK CURZON.

On WEDNESDAY EVENING, SEPT. 6th, 1916,
At 8.30 o'clock.

MATINEE every THURSDAY and SATURDAY at 2.30 (First Matinee Saturday, September 9th).

GEORGE GROSSMITH & EDWARD LAURILLARD
(in conjunction with FRANK CURZON)
PRESENT

The Misleading Lady

A Play in Three Acts, by
CHARLES GODDARD and PAUL DICKEY.

Characters in order of their appearance

Amy Foster	VIOLET WINTER
Grace Buchanan	SARAH BENEDICT
Sidney Parker	EDGAR PAYNE
Jane Wentworth	EDITH SAVILLE
Stephen Weatherbee	RONALD COLMAN
Helen Steele	GLADYS COOPER
Jack Craigen	MALCOLM CHERRY
Spider Sanborn	CECIL SULLY
Gabe Merrill	LAMBERT TERRY
Mrs. John W. Cannell	WINIFRED LESLIE FABER
John W. Cannell	WILFRED DRAYCOTT
Henry Tracey	ALLAN JEAYES
Keen Fitzpatrick	ARTHUR FINN
Boney	WEEDON GROSSMITH
Tim Macmahon	SIDNEY C. SINCLAIR
[illegible]	HERBERT JAMES

SYNOPSIS OF SCENERY:

ACT I. The Country House of John W. Cannell on the Upper Hudson.

ACT . Jack Craigen's Bungalow, Eagle Lodge, in the Adirondacks.

ACT III. Same as Act II. *(a few hours later).*

THE PLAY PRODUCED UNDER THE DIRECTION OF
FELIX EDWARDES.

Acting Manager H. M. THORBURN
Stage Manager E. K. BROOKE

THE TIMES

THURSDAY, SEPTEMBER 7, 1916.

Helen, for a wager or for fun or for some other silly no-reason, lured Jack into proposing marriage to her. As Jack really meant it, and indeed passionately loved Helen, he was deeply shocked when blandly informed that it was all a joke. So, just to teach Helen not to play with men's hearts, Jack seized her and carried her off by main force in his motor-car to somewhere in the Adirondacks, where he tied her up to the wall and gave her a lecture upon the faults of her sex in general and Helen in particular. You were allowed to see that, in her heart, she loved her captor, but that did not prevent her from smashing the furniture, trying to shoot him, and finally knocking him senseless with the telephone. Then she wandered out into the woods and wandered back and confessed her love, and all ended happily.

This is the main story of *The Misleading Lady*, and it is, of course, by no means unfamiliar in its presentation of the survival into modern life of primitive marriage-by-capture. Its end is foreseen from the start, and the only business for the authors (there are two, presumably American) is to delay the end as long as possible. And so they have had recourse to the stock expedient of old melodrama, the village idiot—who in this case is a lunatic escaped from a neighbouring asylum. The lunatic (who believes himself to be Napoleon, and is at once tamed, as his keepers know, by singing the "Marseillaise") tumbles into the main plot out of a garret, as Don Cesar tumbles down the chimney into the plot of *Ruy Blas*. He is mistaken by a pursuing party for Helen's abductor, and bewilders them and everybody else by his mad antics. Played as he is with a fantasy, half-pathetic, half-grotesque, by Mr. Weedon Grossmith, you accept him on his merits, though his presence is obviously a sheer irrelevance, which has the effect of suspending, not to say cooling, your interest in the love-story of Helen and Jack. This is rather a pity, because Helen and Jack are Miss Gladys Cooper and Mr. Malcolm Cherry, two clever artists who would, if they had the chance, well repay your undivided attention.

On the whole you find the story or mixture of stories somewhat confusing; at one turn you are thrilled by the duel of sex between Helen and Jack, at another you are asked to laugh at the oddities of a lunatic. Evidently the authors (and they are not alone in this respect among American playwrights) "have no use for" unity of impression. What they are content to aim at is a "punch" for every moment: surprise, laughter, pathos, whatever comes readiest to their hand. If we are not mistaken, there is a favourite American drink prepared on this principle, layer upon layer of different liquids, but every layer with a sting. Thus the American stage goes for inspiration to the American bar. But it is only fair to say that the public last night swallowed the cocktail (or is it a corpse reviver?) with every sign of the liveliest enjoyment.

MELODRAMA WOMEN WILL LIKE.

I was not one of those who felt enthusiastic over yet another American play, "The Misleading Lady," by Charles Goddard and Paul Dickey, presented during the week at the Playhouse. It was hard to believe that any of the people in the story were real people, but I will admit that the first-night audience was very pleased with it.

The story is of a man tricked by a pretty girl into making a proposal of marriage. She had not the faintest notion of accepting him, and her apology when she victimised him came too late. To pay her out he snatched her up, forced her into his motor-car, and in a blinding storm fled with her to a shack that he owned somewhere up in the hills, somewhere in New York State. He was rich and could play pranks, but this girl to escape from him clubbed him, and while he lay senseless got away. Then she grow sorry, came back, and looked in his eyes (he had come to by this time) and told him to buy the licence.

Malcolm Cherry and Miss Gladys Cooper by good acting made the very most of the story. I am told all the women will want to see this play; but there was one big regret which many shared, and that was that so able an actor as Weedon Grossmith should have to get fun out of the part of a feeble-minded creature who had escaped from an asylum. J. W.

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SAVOY THEATRE,

STRAND, W.C.

Proprietors ... ... THE SAVOY THEATRE AND OPERAS LTD.
Licensed by the Lord Chamberlain to
Mr. RUPERT D'OYLY CARTE, Savoy Hotel, W.C.

Sole Lessee and Manager - Mr. H. B. IRVING

THURSDAY, SEPTEMBER 7th, 1916, at 8 o'clock,

The Professor's Love Story

A Comedy in Three Acts,
by J. M. BARRIE.

Professor Goodwillie ..	Mr. H. B. IRVING
Dr. Cosens	Mr. E. HOLMAN CLARK
Sir George Gilding	Mr. JAMES LINDSAY
Doctor Yellowless	Mr. PERCEVAL CLARK
Pete	Mr. J. NELSON RAMSAY
Henders	Mr. GEORGE TAWDE
Lucy White	Miss FAY COMPTON
Miss Goodwillie	Miss HENRIETTA WATSON
Effie	Miss KATE MOFFAT
Dowager Lady Gilding ..	Miss VIOLET CAMPBELL
Lady Gilding	Miss MARGARET SCUDAMORE

ACT I.	The Professor's Study in London
ACT II.	A Cornfield at Tullochmains
ACT III.	The Professor's Cottage

The Play produced for Mr. Irving by Mr. E. HOLMAN CLARK.

THE TIMES

FRIDAY, SEPTEMBER 8, 1916.

Mr. Irving in his fancy for characters of humorous eccentricity is of course his father's son, and it is certain that his father would have made a rich thing of Professor Goodwillie. But the part probably suffered little if anything by falling into the hands of the late Mr. Willard. Nor does it suffer now by reversion to Mr. Irving. What it suffers from is Anno Domini. The particular formula on which the part has been compounded is out of date. Under many names he has had a good long innings through the ages, this typical figure of the cloistered philosopher who is a child outside his books, whose absent-mindedness approximates to sheer lunacy, who cannot see what is under his nose, whose simplicity is angelic, who falls in love without knowing it, and when he does know it assumes that a man in the forties is too old to be loved.

It was an engaging formula, and you can still enjoy a good laugh over it, as the Savoy audience certainly did last night, but you see now that it is only a formula and you have an uneasy feeling that you won't be able to laugh at it next time. Fortunately, however, next time is not Mr. Irving's affair. He revels in the past. Elaborates it, ignores the faintest suggestion that there is anything old-fashioned in it. So you stifle your misgivings, waive your reservations, and cry Bravo!

Only . . . only . . . well, the love-story you really like with all your heart is not the Professor's, but Effie's. *There* is a Barricism from which none of the colours have faded. You remember how Effie was pursued by Henders and Pete, and how Pete came in first and then, repenting him of his precipitancy, transferred his prize to the artful Henders *plus* an eight-day clock and other useful household goods? It is a little Scots comedy in itself (indeed, if we are not mistaken, we have seen it played as a separate entertainment), and was played last night with the richest native humour by Miss Kate Moffat (the illustrious Bunty!), and Mr. Nelson Ramsay, and Mr. George Tawde. There was some pleasant acting, too—though, in Effie's phrase about something else, merely English—by Miss Fay Compton and Miss Henrietta Watson and Mr. Holman Clark. It has to be said that our own feeling about the Professor as a formula and the unreality of his love-story can hardly have been shared by the majority of the audience. The applause was far too enthusiastic for that.

LYCEUM THEATRE

EVERY EVENING AT 7.45.

MATINEES:
WEDNESDAYS AND SATURDAYS AT 2.30.

THE POPULAR DRAMA.

WOMAN AND WINE

By BEN LANDECK and ARTHUR SHIRLEY.

Play Produced by WALTER and FREDK. MELVILLE.

Dick Seymour, a Prodigal Son	Mr. HENRY LONSDALE
Hugh Seymour, an Artist, his Father ...	A. HARDING STEERMAN
Alphonse Beaudet, a Bully	Mr. A. B. IMESON
Carlo, a Neapolitan Singer	Mr. FERRY
Professor Sawter, F.R.G.S., a Geologist	Mr. FRED DE VERE
Charles Sawter, his Son	Mr. PERCY R. GOODYER
Phineas Collins, an Attorney	Mr. FREDERICK HARKER
Mark Parkins, a Money Lender ...	Mr. A. E. MAYNE
Duc d'Arnac a Man about Town ...	Mr. FRED ELSWORTHY
Bob Tipton, a Jockey	Mr. REGGIE MAURICE
President of the Court	Mr. CHARLES WINGATE
Pierre Cruceu, known as "Caliban," Custodian of the Flower Market ...	Mr. FRED MORGAN
A Waiter	Mr. WILLIAM LENTON
Joseph, a Gendarme	Mr. ADAMS
Foreman of the Jury	Mr. THOMAS
An Advocate	Mr. R. COLLINS
Janet Marlow, a Young Widow	Miss IRENE GRAHAM
Madame Perinet, a Market Woman ...	Miss NANCY BEVINGTON
Susanne, a Lady's Maid	Miss EDITH MARCHANT
Mary Andrews, Hugh Seymour's Ward...	Miss NONA WYNNE
AND	
"La Colombe," a Demi-mondaine ...	Miss ALICE BELMORE
Marcel Rigadout, the Woman who didn't Care	Miss ETHEL WARWICK

Market Women, Porters, Guests, Dancers, Gensdarme.

Acting Manager ... ... **CHRIS MASON**

Smoking is now permitted at the Lyceum.

GEORGE GROSSMITH & EDWARD LAURILLARD
PRESENT

"Potash & Perlmutter in Society"

A Comedy in Three Acts
With a happy ending
BY
MONTAGUE GLASS and ROI COOPER MEGRUE
Continuing the story of

"POTASH AND PERLMUTTER"

CAST:

Abe Potash - - -	AUGUSTUS YORKE
Mawruss Perlmutter - -	ROBERT LEONARD
Marks Pasinsky - - -	LEE COLMER
Mozart Rabiner - - -	PETER WISER
Boris Andrieff - - -	ERNEST MILTON
Hy. S. Wollf - - -	GEOFFREY WILMER
Mr. B. Gans - - -	CHAS F. NEWSOME
Sol Klinger - - -	H. DE LANGE
Leon Sammet - - -	A. LUBIMOFF
Mr. Kaye - - -	J. MILTON
Mr. Lubinow - - -	DICK WEBB
Dr. Citron - - -	GUS SHARLAND
Mr. Fixberg - - -	ALFRED WOODS
Senator Murphy - - -	JACK GREY
A. J. Redmond - - -	CHAS. RUSS
Sidney - - - -	ALBERT E. BENNETT
A Waiter - - -	S. EDGAR
Rosie Potash - - -	MILLIE HYLTON
Irma Andrieff - - -	ELISE MARTIN
Ruth Perlmutter - - -	LAURA COWIE
Miss Cohen - - -	NANCY MORE
Mrs. B. Ganz - - -	MADELEINE SEYMOUR
Mrs. Sol Klinger - - -	RACHEL DE SOLLA
Miss Klinger - - -	ENID CLAVELL
Mrs. Sammet - - -	AMY WILLARD
Mrs. Kaye - - -	DINA DURAND
Miss Kaye - - -	PATTIE WELLS
Mrs. Lubinow - - -	MARIE STELLA
Katie - - - -	GERTIE BIRCH

The Play Produced by LEE COLMER.

Stage Manager - CHARLES RUSS

Orchestra under the direction of Chev. NAPOLEON E. LAMBELET

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SYNOPSIS OF SCENES.

Act I. The Living Room of Mr. and Mrs. Mawruss Perlmutter.

Act II. Abe Potash's Flat on Lexington Avenue, New York.

Act III. —*Scene 1. Office of "*Cloak and Suit Company of North America.*"

Scene 2. Establishment of Potash and Perlmutter.

** The Curtain will be lowered for only one minute between Scenes 1 and 2. The audience is requested to remain seated during this brief interval.*

The Weekly Dispatch.
(115th YEAR.)

LONDON: Carmelite House, E.C.

SEPTEMBER 17, 1916.

ON the programme of "Potash and Perlmutter in Society," now being presented at the Queen's Theatre, no fewer than thirty-three characters are given and of these—as was the case in the original play (called "Potash and Perlmutter")—only three matter. These, of course, are Mr. and Mrs. Abe Potash and Mawruss Perlmutter. There is not the faintest interest to be found in what the other characters have to say or do, and as far as the interest of the entertainment is concerned they do not count. The three amusing partners certainly provide heaps of good, clean, wholesome fun, and I really believe that they would do quite as well if no one else appeared with them. The lines given them by the authors, Montague Glass and Roy Cooper Megrue, are delightfully droll, and as the stage is never without one or all of the three principals the fun never flags. The whole performance is a triumph of acting on the part of Messrs. Augustus Yorke, Robert Leonard, and Miss Millie Hylton. Each of these actors made a short speech when the final act was played, and if Miss Hylton would only have followed their example the audience—which included a greater number of (invited) musical comedy people than I have ever seen before at a first night—would have been well pleased.

J. W.

THE TIMES

WEDNESDAY, SEPTEMBER 13, 1916.

"POTASH & PERLMUTTER IN SOCIETY."

ABE AND MAWRUSS AT QUEEN'S THEATRE.

Abe and Mawruss are once more with us. The war has left them untouched. They are too busy with their private affairs, domestic and commercial, to trouble about a little thing like that. The famous partnership is still their chief concern. There was a brief suspension of it last night—*hiatus valde deflendus*—through Mawruss's folly, but Abe's magnanimity saved it. Mawruss had listened to the lure of Wall-street. He had consented to "Potash and Perlmutter" being floated as a limited company on a fictitious capital. Abe said it was robbing the public and washed his hands of the scheme. But when Mawruss found himself swindled and in danger of prison Abe nobly put all his own little fortune back into the business and they just began again in the old premises down town.

But whether they go up in the world or down, the great thing is that they themselves remain unchanged. Abe is still the same old grumbler and pessimist, with the simplicity of a child, attached to his faithful Rosie, unable to live without his Mawruss or to live without quarrelling with him. Mawruss is still the jaunty one, the man of ideas, petulant with Abe, yet inseparable from him. They make the same grimaces as before, and indulge in the same Yiddish expletives. What matter that the new story written round them is as crude and trivial as the old? So long as the faithful pair are furnished with a pretext for being their old familiar selves, you feel that it is all right. Indeed, the house chuckled and laughed over Messrs. Yorke and Leonard last night with all their old enjoyment. They are a remarkable couple for it is no slight achievement to create *d'un seul coup* two immortalizable types.

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ROBERT COURTNEIDGE'S Production of

THE LIGHT BLUES

by MARK AMBIENT and JACK HULBERT, with Lyrics by ADRIAN ROSS.
Music by HOWARD TALBOT and HERMAN FINCK.

Cast

Joe Brooke ...	... ...	ALBERT CHEVALIER
Sir Oliver Petrie, LL.D.	*Author of "Petrie's Aristotle"*	FRED LEWIS
Duke of Dorchester	*Undergraduates of St. Stephen's College Cambridge*	STANLEY LOGAN
Clive Brooke		AUBREY MILLWARD
Arthur Hobbs		JACK HULBERT
William McGee		K. BLAKE ADAMS
Hon George Rawson		ALAN NICHOLS
Harry Hotblack		JOHN PERRY
Sydney Panting		NOEL DAINTON
Gundy	*(a College "Gyp")*	SHAUN GLENVILLE
Mons. Gobelin ..	*(Caterer)*	REX LONDON
Tom	*his Assistants*	WYATT ROTHWELL
Dick		L. BURMAN
Harry		HERBERT NORRIS
Basil Pyecroft	*(Private Secretary to Sir Oliver)*	NOEL COWARD
Inspector Walker	*(of Scotland Yard)* ..	FRED CREASEY
Topsy Devigne	*(a Variety Artiste)* ...	CICELY DEBENHAM
Cynthia Petrie	*Daughters of Sir Oliver*	CICELY COURTNEIDGE
Mildred Petrie		NANCIE LOVAT
Lady Peggy	*Sisters to the Duke of Dorchester*	PHYLLIS HUGHES
Lady Rose		JOAN BERYL
Lady Doris		STEPHANIE STEPHENS
Lady Gertrude		IVY LOUISE
Lady Kate	*the Lock-Keeper's Daughters*	MONA FINUCANE
Lady Phyllis		MADGE COMPTON
Mary		LESLIE GRAHAM
Phœbe		DUX DAVIS
Mrs. Budd	*(a College Bedmaker)*	ALICE MANSFIELD

Dances arranged by ESPINOSA.
Orchestra under the Direction of ARTHUR WOOD.

SYNOPSIS OF SCENERY

Act I. Clive Brooke's Rooms at St. Stephen's (EVENING)

Act II. Outside Rose Cottage, Lytton Lock (a few miles down the Cam. (NEXT MORNING)

TIME MAY-WEEK, CAMBRIDGE, 1914.

The Scenery of Act I. painted by R. C. McCLERY. Act II. by CONRAD TRITSCHLER.

MATINEE EVERY WEDNESDAY and SATURDAY at 2
EVENINGS at 8.

Nearest Underground Stations: Leicester Square, Piccadilly, Tottenham Court Road.

Dresses by the MAISON CHIC, 8, Conduit Street, Bond Street, W.
Hats by MAISON LEWIS, Regent Street, W.
Gloves by H. C. RUSSELL, Ltd., Leicester Sq. Boots and Shoes by H. and M. RAYNE, Waterloo Road, S.E. Wigs by CLARKSON.

Acting Manager - - - - - WILLIAM BLOORE
Stage Manager - - - - - DERICK KNOWLES

General Manager (for ROBERT COURTNEIDGE) DOUGLAS MILLAR

EXTRACT FROM THE RULES MADE BY THE LORD CHAMBERLAIN.—(1) The name of the actual and responsible Manager of the Theatre must be printed on every play bill. (2) The Public to leave the Theatre at the end of the performance by all exit and entrance doors which must open outwards. (3) Where there is a fireproof screen to the proscenium opening it must be lowered at least once during every performance to ensure its being in proper working order. (4) Smoking is not permitted in the auditorium. (5) All gangways, passages and staircases must be kept free from chairs or any other obstructions, whether permanent or temporary.

The gentlemen of this company who are of military age have either served with the Colours, been rejected as medically unfit, or passed for home service.

SHAFTESBURY
THEATRE
14/9/16
Orch. Stall
G 14
TO LEFT

A YOUTHFUL ROMP.

At the Shaftesbury Theatre Robert Courtneidge's new musical production, "The Light Blues," has had a very hearty send off. It is a merry affair, wholly free from the awful slushy, sentimental stuff that in some musical comedies is supposed to be the love interest. "The Light Blues," as far as the plot is concerned, is meant to be a youthful romp; happy girls and boys, and, as in this case the girls are young and pretty and can sing, the result is just the right one. Miss Cicely Debenham made a really big hit with a song about "Cuthbert, the Sweetest Nut," and with a comical lyric, "Change," Mr. Shaun Glenville won uproarious applause. Herman Finck and Howard Talbot wrote the musical numbers, and the former, as far as I am to be pleased, gets my vote. One very pretty and graceful girl in this "Light Blues" is given on the programme as Miss Madge Compton. She certainly gives promise of becoming a successful actress. She looks charming, and the two or three lines she had to speak proved that she has a very pleasantly sounding voice, and can use it.

J.W.

200

THE COMEDY THEATRE

(Licensed by the LORD CHAMBERLAIN).

PANTON STREET, HAYMARKET, Nearest Station Piccadilly Tube.

Sole Lessee ... ... Mr. ARTHUR CHUDLEIGH.

EVERY EVENING AT 8.30 P.M.

ANDRE CHARLOT

PRESENTS

HARRY GRATTAN'S NEW REVUE

"THIS AND THAT!"

Music by **JAS. W. TATE ("THAT").**
Lyrics by CLIFFORD HARRIS and VALENTINE.
Dances and Ensembles by FRANK GORDON and WANIA.

OVERTURE Conducted by JAS. W. TATE.

SCENE 1. A "Cabinet" Meeting (*Marc Henri and Laverdet*)

Which, following precedent, discusses, and ends in

"O"

The Chorus indulges and WILL WEST drifts on

Harlequin	W. WANIA
First Jack-in-the-Box	MARY ROBSON
Second ,, ,,	GERALD WILLIAMS
Third ,, ,,	EILEEN MOLYNEUX
Fourth ,, ,,	(?)
Fifth ,, ,,	IRENE GREVILLE
Sixth ,, ,,	IRENE MAGLEY
Seventh ,, ,,	CLARICE MAYNE

Clarice evolves the "Mayne" idea.

OPENING CHORUS - (*Jas. W. Tate*)

"I'm a Jack-in-the-Box" - - - - - - - - - - - - - - - - (*Jas. W. Tate*)

Lyrics by CLIFFORD HARRIS and VALENTINE.

Costumes designged by PIERRE FAUCONNET, executed by SELFRIDGE & Co.
Miss Mayne's Head-dress by MAISON LEWIS.

SCENE 2.—Committee 9104

The Chairman	WILL WEST
Committee-men	GERALD WILLIAMS EDWARD STEADMAN NORMAN BOWYER
The Char Lady	IRENE GREVILLE

General Manager	AND	ARTHUR E. ELIOT
Chief of Staff		DAVID MILLER
Business Manager		C. M. HUNTER
Stage Manager		COLIN BRYCE
Musical Director		H. SULLIVAN-BROOKE

Business Manager for Comedy Theatre - - - - LEONARD LILLIES

COMEDY THEATRE
COMPLIMENTARY.
8/9/16
STALL
To be retained

THE LONDON HIPPODROME

Proprietor	MOSS EMPIRES LTD
Managing Director	Mr. FRANK ALLEN
General Manager	Mr. ALBERT de COURVILLE
Manager	Mr. FRED TRUSSELL

On SATURDAY, SEPTEMBER 16th

AT 8 P.M.

A NEW REVUE

"FLYING COLOURS!"

By ALBERT de COURVILLE and WAL PINK

Music by WILLIAM F. PETERS

Production by ALBERT de COURVILLE.

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CAST:

GABRIELLE RAY | LITTLE TICH | RAY COX

YETTA RIANZA | BERTRAM WALLIS | JOHN HUMPHRIES | CHARLES BERKELEY | DOROTHY WARING

Margaret CAMPBELL | BESSIE WYNNE | ERIC COWLEY | Eileen IRISH

Denham CHARLES | Edwin ELLIS

MEWSE & SINGER | Henry FRANKISS | O'HANLON & RIVKIN

The Famous Hippodrome Beauty Chorus | The Hippodrome Babies

from The Stage
March 1 1917.
See appeal July 1917 Vol

CASES IN COURT.

WARING v. MOSS' EMPIRES, LTD.—PRINCIPAL AND UNDERSTUDYING.

On February 27 and 28 Mr. Justice Shearman and a common jury heard, in the King's Bench Division, the action by Dorothy Waring against Moss' Empires, Limited. Miss Waring, who appeared as a principal in the revue "Joyland," and rehearsed at an increased salary for "Flying Colours," at the Hippodrome, refused to understudy Miss Dorothy Ward, contending that to do so after being engaged as a principal would damage her reputation. Defendants terminated her engagement, claiming they had a right to do so in the circumstances, and Miss Waring asked for damages for alleged wrongful dismissal.

Mr. Marshall Hall stated that his client was engaged by Mr. de Courville, on behalf of defendants, to play Miss Madge Lessing's part in the revue "Joyland." That finished on August 19, 1916. Plaintiff had received £25 a week. Defendants then engaged her for the revue "Flying Colours" at a salary of £30 per week.

She received her full £30 for the first week and afterwards, it was alleged by counsel, there was petty persecution of plaintiff, because defendants wanted to get rid of her. Miss Dorothy Ward was then engaged for the principal part, and plaintiff, who was turned out of her dressing-room was told not to sing her two songs, but to stand by, which meant, added counsel, to understudy Miss Dorothy Ward. When she declined to understudy Miss Ward she was told she was not wanted any more. Defendants had not paid her for five weeks, and there was a week's pay due under the first contract, making a total of £175, which she now claimed.

Mr. Arthur Playfair stated that he had never heard of an actress who took an important part being asked to understudy. He said understudies were not paid £30 per week.

Mr. Gerard du Maurier said if an actress was engaged for an important principal part she could not reasonably be called upon to understudy.

Mr. H. Norris, agent for Miss Waring, thought plaintiff could not have "stood by" as an understudy without damaging her reputation.

Mr. Vachell did not call any witnesses for the defence, and counsel addressed the jury.

No evidence was called for the defence, and Mr. Vachell addressing the jury, submitted that there was no evidence to show that Miss Waring was asked to act as an understudy to Miss Dorothy Ward. She was asked to do certain things which she refused to do, and was properly dismissed.

Mr. Judge Shearman having summed up, the jury returned a verdict for plaintiff, with damages and costs, £135.

ROYALTY THEATRE

Licensed by the Lord Chamberlain to J. E. VEDRENNE, Dean Street, W.

ON MONDAY, 18th SEPTEMBER, 1916, AT 8.15 O'CLOCK,

MESSRS.

VEDRENNE AND EADIE

PRESENT

THE HAWK

A Play in Three Acts,

From the French of FRANCIS DE CROISSET

Adapted by EDWARD KNOBLOCK.

George de Dasetta - - -	Mr. DENNIS EADIE
Richard Phillimore - - -	Mr. GERALD AMES
Eric Drayton - - - -	Mr. STANLEY TURNBULL
Sir Joseph Stanley - - -	Mr. ERIC LEWIS
Geoffrey Cope - - - -	Mr. ERNEST GRAHAM
Ernest Branford - - - -	Mr. H. SCOTT SUNDERLAND
A Waiter - - - - -	Mr. RICHARD ANDEAN
Countess Marina de Dasetta -	Mlle. GABRIELLE DORZIAT
Lady Phillimore - - - -	Miss HELEN ROUS
Beatrice Cope - - - -	Miss STELLA M. CAMPBELL
Edith Branford - - - -	Miss MAUDE SHANNON
A Maid - - - - - -	Miss GLADYS SPENCER

Stage Director - - Mr. WILFRED EATON

ACT. I. - - - -	*The Phillimores' House, Portman Square*
ACT II. - - - -	*The Copes' Country House, Stone Court*
ACT III. - - - -	*The Ritz Hotel, London*

"THE HAWK" AND THE SABLES.

The Royalty Theatre has got a smart following of its own, and another following that may be best described as intelligent. I do not know if the smart following was very much impressed with "The Hawk," the English version of a French play of smart society that Vedrenne and Eadie are offering, but I do know that two young women seated behind me on the first night said nothing whatever to each other about the play, but raved throughout the entractes over the beauty of the sables worn by the Princess of Monaco, who sat in the front row of the stalls. As I know nothing about sables I had to be content with the play, and I must say it was not thrilling. It struck me that Dennis Eadie acted as though he was not fired with enthusiasm. The play suffers from lack of continuous interest and from the fact that the woman falls in love as easily as a child might fall out of a boat. The reception accorded the performance of the play was very friendly, but hardly enthusiastic. One of these evenings, whenever "The Hawk" shall have finished its flight, Vedrenne and Eadie will produce an original play by Edward Knoblock, entitled "Home on Leave." It is said to be a really fine play.

J. W.

OFFICER PLAYWRIGHT.

M. François de Croisset, author of "The Hawk," which is now running at the Royalty Theatre, has been promoted to the rank of lieutenant in the French Army. He joined at the commencement of the war, and was wounded at the Battle of the Aisne, and again recently. He has been mentioned in despatches. While on the subject of the Royalty Theatre, I want to say that no theatre in London excels, if, indeed, it even equals it, in the matter of artistic postcards, designed for advertisement of plays. The Royalty gets an easy first in this department, and its latest postcard, showing a hawk in flight under a blue sky, is beautifully designed and printed. J. W.

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GAIETY THEATRE.

Licensed by the Lord Chamberlain to Mr. ALFRED BUTT.
MANAGING DIRECTOR ... ... Mr. ALFRED BUTT.

TO-NIGHT, TUESDAY, SEPTEMBER 19th, 1916, at 8.

Mr. George Grossmith's & Mr. Edward Laurillard's Production
in conjunction with
The Gaiety Theatre Company
OF

THEODORE & CO.

A NEW MUSICAL PLAY.

By H. M. HARWOOD & GEORGE GROSSMITH
(Founded on the French of P. GAVAULT).
Music by IVOR NOVELLO & JEROME D. KERN.
Lyrics by ADRIAN ROSS & CLIFFORD GREY.

Bompas, 24th Duke of Shetland		Mr. DAVY BURNABY
Pony Twitchin ...	(*Of the "Crimson Comics"*)	Mr. LESLIE HENSON
Right Hon. George Wye ...	(*Minister of Movies*)	Mr. FRED LESLIE
Mr. Blissett	(*A Husband*)	Mr. FREDERICK MORANT
Cosmo Legallos		Mr. HENRI LEONI
Mr. Satterthwaite ...	(*Of Dowton*)	Mr. VICTOR GOURIET
Crump		Mr. ROBERT NAINBY
Delatour	(*Manager of the New Casino*)	Mr. FRANK HECTOR
A Man with a Blue Envelope		Mr. RALPH ROBERTS
The Emir of Baluchistan		Mr. J. GRANDE
His Interpreter		Mr. FRED RAYNHAM
Sir Basil Bowlwell, R.H.G.		Mr. JAMESON THOMAS
	AND	
Lord Theodore Wragge		Mr. GEORGE GROSSMITH
Lady Theresa Wye		Miss GLADYS HOMFREY
Lady Pansy	(*The Duke's Daughter*)	Miss MADGE SAUNDERS
Hon. Sapphire Blissett		Miss JULIA JAMES
Fudge Robinson ...	(*Of the "Crimson Comics"*)	Miss PEGGY KURTON
Alma, "The Statue of Liberty"	(*Of the New Casino*)	Miss IRENE RICHARDS
Cleo, "The Tiptoe Queen"	(*Of the New Casino*)	Miss ADRAH FAIR
Lady Diana Camden	(*Pansy's Friends*)	Miss IVEY COLLETTE
Lady Moya	(*Pansy's Friends*)	Miss VIOLET ASHTON
Molly Pershore	(*Pansy's Friends*)	Miss BARBARA DUNBAR
Marjorie Carstairs	(*Pansy's Friends*)	Miss CONNIE GUY
Lady Lilly	(*Pansy's Friends*)	Miss VERA DAVIS
Lady Billy	(*Pansy's Friends*)	Miss LILIAN CALDICOTT
Elizabeth Anne	(*Pansy's Friends*)	Miss MARGARET GAMBLE
Mary Ellen	(*Mr. Satterthwaite's Daughters*)	Miss MAUDIE DUNHAM
Ethel Emily	(*Mr. Satterthwaite's Daughters*)	Miss JOYCE BARBOUR
Rosa Maud	(*Mr. Satterthwaite's Daughters*)	Miss DOROTHY KING
Matilda Kate	(*Mr. Satterthwaite's Daughters*)	Miss CHERRY CONSTANT
Harriett Jane	(*Mr. Satterthwaite's Daughters*)	Miss MERCIA SWINBURNE
Charwoman		Miss MURIEL BARNBY

Special Dance in Scene 3 by Miss ADRAH FAIR & Mr. ROBERT ROBERTY.

Act I. (*Joseph & Phil Harker*) ...		**Drawing Room at Shetland House, W.**
Act II. Scene 1. (*Alfred E. Craven*)		**Mr. Wye's Flat, 300, Clarges Street**
Scene 2. (*Joseph & Phil Harker*)		**... Box Office of the New Casino**
Scene 3. (*Alfred E. Craven*)		**... Vestibule of the New Casino**

The Play Produced by AUSTEN HURGON.

Musical Director	For Messrs. Grossmith and Laurillard	WILLY REDSTONE.
Stage Manager	For Messrs. Grossmith and Laurillard	CHARLES A. MAYNARD.

Mr. Thompson Jowett,
Mr. George Grossmith & Mr. Edward Laurillard
request the pleasure of
M James Waters, company
to Supper in the White Room at the Savoy Hotel, on Tuesday evening, September 19th, at 12 midnight, to meet The Misleading Lady, Polish and Perlmutter, Mr. Manhattan, The Bing Boys and Theodore & Co.

R.S.V.P. TO
HORACE HOWARD,
GAIETY THEATRE, STRAND.

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The Weekly Dispatch.
(115th YEAR.)
LONDON: Carmelite House, E.C.
SEPTEMBER 24, 1916.

THERE can be no question, after the success of "Theodore and Co." at the Gaiety Theatre (following on the success of "To-night's the Night"), that George Grossmith is the one manager in London who understands what the Gaiety patrons require and knows how to give it them. This new play of his is the biggest success in light fare, or musical farce, that London has had for a very long time, and the old patrons of the Gaiety who were always present in George Edwardes's time came back again and were everywhere in the stalls. The boxes were not so representative, but that was only for the first night—directors, shareholders, and authors held nine of the twelve boxes. From the moment the curtain goes up on "Theodore and Co." the fun and frolic never halt. No one is allowed to hold the centre of the stage for long. The gags are plentiful and laughable, and the songs are ever tuneful. Leslie Henson, the comical Henry of the last piece, has the big part now, and it would be only hopeless to try to describe him. He is infinitely the best young comedian that has come to London for years, and he is intelligent and unspoiled by his success. His performance is one to see.

"G. G." AS A YOUNG BLOOD.

Although he has not provided himself with the best part in the play, George Grossmith has one that fits him well—a young "blood" living on his wits, and whatever George Grossmith does on the stage is done with distinction. In this case his easy authority is of enormous service where most of the characters are amusingly irresponsible. Robert Nainby and Davy Burnaby are also most excellent comedians, and with Miss Peggy Kurton, Miss Madge Saunders, and Miss Julia James to look pretty and act prettily all is well everywhere. I must say also that Miss James is one of the most improved young actresses in musical comedy. There is an extremely pretty chorus, too, at the Gaiety, and they dance and smile delightfully. Lady Victor Paget and Hon. Mrs. Wilfred Egerton, at one time members of the Gaiety company, were at the first night of "Theodore and Co." I wonder how many of the present chorus will marry into the Peerage before we go to the first anniversary of this play.

THEATRE ROYAL DRURY LANE, LIMITED
MANAGING DIRECTOR, ARTHUR COLLINS

Mr. Arthur Collins requests the pleasure of

Mr J. Waters's

Presence on

Wednesday ~~Thursday~~ Evening, Sept. ~~21~~, 1916

At 7.30 o'clock

to witness the Production of a New Drama

THE BEST OF LUCK

BY

HENRY HAMILTON, CECIL RALEIGH
AND
ARTHUR COLLINS

Incidental Music by J. M. GLOVER

Produced by ARTHUR COLLINS.

Should you or your representative be prevented from being present, the immediate return of the enclosed Ticket will be esteemed a favour.

CHAS. F. TAYLOR,
Business Manager.

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THE BEST OF LUCK

BY

HENRY HAMILTON, CECIL RALEIGH
AND
ARTHUR COLLINS

Incidental Music Composed by J. M. GLOVER.

Characters in Prologue.

Mr. C. M. HALLARD	as	DON ESTEBAN DE LANZANA (*Duke of Valladolid*)
Mr. F. LEVISON	,,	DON DIEGO DE MOYRA (*His Lieutenant*)
Mr. EDWARD MORGAN	,,	RODRIGO ZABALA (*Captain of Musketeers*)
Mr. JAMES DAY	,,	QUESADA (*Master Gunner*)
Mr. R. H. LEVITT	,,	FIN MACLEAN (*A Fisherman*)
Mr. LANGHORNE BURTON	,,	THE MACLEOD OF GLENAYR
Mr. GERALD CLIFFORD	,,	IAN MACLEOD (*His Foster Brother*)

Boldiers, Sailors, Fishermen, etc.

Characters in the Play.

Mr. LANGHORNE BURTON	as	KENNETH, LORD GLENAYR
Mr. C. M. HALLARD	,,	GENERAL LANZANA
Mr. JOHN CAMPBELL	,,	CAPTAIN EVERARD } *of the 3rd Life Guards*
Mr. JOHN EKINS	,,	LORD ALGY SOMERS } *of the 3rd Life Guards*
Mr. E. F. MAYEUR	,,	DRUMMOND FYFFE
Mr. EDWARD VINER	,,	RICHARD DERING } *of the Stock Exchange*
Mr. FREDERIC BARGENT	,,	JOHN BENNETT } *of the Stock Exchange*
Mr. GEORGE ELLISTON	,,	HAROLD SIMPSON } *of the Stock Exchange*
Mr. JAMES LEVERETT	,,	CAPTAIN CABRERO (*Lanzana's Secretary*)
Mr. FRED KNIGHT	,,	GUBBINS } *A. O. F.*
Mr. EDWARD MORGAN	,,	SEWELL } *A. O. F.*
Mr. FRED EMNEY, Jr.	,,	JOHN WILMOT } *A. O. F.*
		and
Mr. ROBERT HALE	,,	BERTIE BARKE, R.N.R. (*A Stockbroker*)

Miss FORTESCUE	as	COUNTESS OF STRATHCAIRD
Miss MAY HOBSON	,,	LADY BLANCHE WESTAMERE
Miss SIMETA MARSDEN	,,	Mrs. JOLLABY
Miss CONSTANCE HYEM	,,	GERTIE MARTIN (*of "Ye Olde Guilde" Tea Shop*)
Miss VIOLET BLYTH-PRATT	,,	MERIEL AMERSHAM
Miss RENÉE MAYER	,,	KITTY (*Her Younger Sister*)
Miss ELIZABETH ROSSLYN	,,	Mrs. SEWELL
		and
Miss MADGE TITHERADGE	,,	LESLIE MACLEOD (*passing as Lindsay Cameron*)

Miss EDITH BROAD	as	HOUSEKEEPER AT GLENAYR
Miss OLGA LINDO	,,	JANE SMITH
Miss GWEN FOTHERGILL	,,	Miss MANN } *Dog Exhibitors*
Miss RAVENSCROFT	,,	Miss SHENSTONE } *Dog Exhibitors*
Mr. JOHN SUMMERS	,,	SAM MURGATROYD } *Dog Exhibitors*
Mr. FRANCIS BLACK	,,	JIM BROWN } *Dog Exhibitors*
Mr. ERIC SCOTT	,,	REGGY HOWARD } *Dog Exhibitors*
Mr. A. TAYLOR	,,	GORDON WELD
Mr. T. WARNE	,,	TAXI DRIVER
Mr. E. F. LEIGH	,,	PEDRO VALDEZ (*Lanzana's Valet*)
Mr. C. DENIER WARREN	,,	JULES GAILLAUD (*Night Porter at Hotel Russell*)

Synopsis of Scenery

PROLOGUE .. Period, August, 1588

DECK OF THE "SANTA GINEVRA" [Joseph Harker

THE PLAY .. Period, August, 1913

ACT I.

Scene 1. **Garden of Lady Strathcaird's House, Weybridge**
Scene 2. **"YE OLDE GUILDE" TEA SHOP, E.C.**
CRYSTAL PALACE
Scene 3. THE POMPEIAN COURT
Scene 4. CENTRE TRANSEPT
[R. McCleery

ACT II.

Scene 1. **GENERAL LANZANA'S HOUSE, MAYFAIR**
Scene 2. HALL OF THE HOTEL RUSSELL
Scene 3. ON THE ROAD TO DERBY
Scene 4. **MILLER'S GAP, DERBYSHIRE**
[Bruce Smith

ACT III.

Scene 1. THE HALL, GLENAYR CASTLE
Scene 2. THE WATER CAVE
TABLEAU I.
THE DEEP. "FULL FATHOM FIVE"
TABLEAU II.
THE WRECK OF THE "SANTA GINEVRA"
Scene 3. THE TOWER TERRACE, STRATHCAIRD
Scene 4. BANQUETING HALL, STRATHCAIRD
"THE BEST OF LUCK"
[Bruce Smith
[Marc Henri

PRODUCED BY ARTHUR COLLINS

Business Manager - - CHAS. F. TAYLOR
Secretary - - - - R. H. LINDO
Treasurer - - C. H. THOMAS
Private Secretary - - - J. A. MYER
Stage Manager - ERNEST D'AUBAN
Assistant Stage Manager - C. DENIER WARREN

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THE TIMES

THURSDAY, SEPTEMBER 28, 1916.

Nearly two centuries ago Swift said of the Drury Lane managers that "they continue to out-do even their own out-doings." He spoke ironically, as was his way. Irony would be out of place about the present Drury Lane management (which is perhaps lucky, as Swifts to-day are rare). It is a simple statement of fact that Mr. Arthur Collins continues to out-do even his own out-doings. More strictly, he has resumed out-doing them in returning this year to his time-honoured Drury Lane institution of autumn melodrama.

Perhaps the stage-crowds are a little thinner. We can all guess the reason why. But then the plot, or, rather, the plots are distinctly thicker. There appear to be at least three principal plots in *The Best of Luck*. No. 1 is the Sunken Treasure plot. A fortune in jewels was sunk off the Scottish coast in 1588 when the Macleod of Glenayr blew up the Santa Ginevra in order to be revenged on the haughty Grandee of Spain, Don Esteban de Lanzana. In 1913 the last of the Lanzanas came back to fish it u pagain, but was foiled by the last of the Macleods of Glenayr, with the aid of the fair Leslie, his cousin. The cousins were betrothed, but Lanzana came between them and endeavoured (this is plot No. 2) to drug and dishonour Leslie. When the dastardly attempt failed, through Leslie (who had evidently seen *Mr. Wu*) swopping glasses and drugging the would-be druggist, she stole the chart showing the position of the sunken treasure and so switched the story on to plot No. 1 again. And then hey! for the Great North Road on her motor-cycle, with Lanzana's myrmidons in hot pursuit on a car.

And the cyclist pounded along the Great North Road in front of a rapidly-revolving landscape, while dense vapour rolled from the stage over the footlights, and half-choked the people in the stalls. Presently the cyclist traversed a ravine on a plank, the car and the myrmidons falling 'headlong to destruction down," amid the cheers of the unchoked gallery. Finally, the treasure was successfully retrieved by a gentleman in a real diving dress. Which gentleman? The Scot or the Spaniard? Well, playgoers must be left to go and find that out for themselves. Enough to say that as the Spaniard Mr. Hallard is tremendously hidalgo-ish, and Mr. Langhorne Burton heroic, if a little heavy as the Scot, while the fair and intrepid motor-cyclist who planks the plank is everything that such a heroine should be in the person of Miss Madge Titheradge.

As for plot No. 3, it is Mr. Robert Hale. That seems sufficiently to describe it, as Mr. Hale is allowed a free hand, and seems to make up his fun as he goes. Wherever he goes he is pursued by two ladies, one from a bucket-shop (Miss Simeta Marsden), the other from a tea-shop (Miss Constance Hyem), assumes many disguises, is thrown into a pond at the Crystal Palace, and in return throws the house into fits of laughter. Also Mr. Hale had achieved a new type of submarine—but that is plot No. 4, and need not be related. His greatest achievement, however, last night was a wholly unrehearsed effect—where the text obviously demanded an emphatic Yes, he produced a resounding No. Thus, Mr. Hale, not to be out-done by Mr. Arthur Collins, out-did even his own out-doings.

Daily Mail

THE PAPER THAT GOT THE SHELLS AND THE MEN.

SATURDAY, SEPTEMBER 23, 1916.

DRURY-LANE THRILL.

MISS MADGE TITHERADGE INSISTS ON TAKING RISKS.

One of the most thrilling episodes now in rehearsal for the new drama, "The Best of Luck," due at Drury Lane Theatre on Wednesday evening, is a motor-cycle ride undertaken by the heroine with the object of overtaking the night mail-train from London to the North.

It occurs in the story at the moment when the racing heroine crosses, at midnight, a railway cutting by a bridge the centre-span of which has been destroyed, leaving only a temporary plank footway of fifteen inches in width for the workmen employed during the day.

At Drury Lane Theatre this narrow plank rests on the broken arches thirty feet above the stage level, and a daring trick cyclist was engaged as a substitute for the leading actress in the risky trip across it. Miss Madge Titheradge, however, will allow no substitute to take her place. She is there to play the heroine and insists on playing the part through every incident.

It will be the first occasion in the long series of Drury-lane dramas that the actress playing the heroine will have actually performed the daring feats she is on occasions supposed to do in these stage stories of adventure. Miss Titheradge is young, strong, and daring. She has had experience, too, of acting in kinema drama, and laughs at risks that would appal most leading actresses.

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Plays

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To-Night, Saturday, September 30th, 1916, at 8,
Subsequent Evenings at 8.15,
Frederick Harrison's production

Mr. Jubilee Drax

A Play of Adventure in Four Acts,
By Walter Hackett and Horace Annesley Vachell.

The Characters are in the order of their appearance.

Mrs. Mumbridge	Polly Emery
Mr. Ira P. Blodgett	Paul Arthur
Wardlaw	Russell Gorton
Van der Poot	F. Randle Ayrton
Charles	Arthur Bradford
Mr. George Drax	H. V. Esmond
Mrs. Ira P. Blodgett	Irene Lavington
Le Vicomte Réné de Josselin ...	Warwick Ward
Lady Angela Treve	Ellis Jeffreys
Mr. Arthur Paraday, M.F.H. ...	Dawson Milward
Mangassarogli	E. Lyall Swete
Mr. Smith	Reginald Bach
Hafiz	Harold French
Ah Lim	F. Randle Ayrton
Miss Bianca Bright	Doris Lytton
Tewfik Bey	Henry Daniell
Achille	R. Sherrard
Gladys	Psyche Le Mesurier
Alphonse	Malcolm Lyons
Inspector	Jervis Walter

Dance in Act III. by Dolly Meuse and Harry Singer

The action of the play is continuous and takes place in Mr. Ira P. Blodgett's sitting-room at New Romney on the afternoon of the 7th of June, but certain episodes are shown in Constantinople and in Paris.

HAYMARKET
Manager
HARRISON

Saturday
Evening
Sept 30

Orchestra Stl 10/6
Tax 1/-

No. J 22

This to be retained

This ticket is issued subject to the right of the Management to make any alteration in the Cast that may be rendered necessary by illness or other unavoidable cause

MENTARY

Act I.—Scene 1: Mr. Ira P. Blodgett's Sitting-room at New Romney.
Time: The 7th June, 2.45 p.m.
Scene 2: The Episode of the Morse Code.
Act II.—Scene 1: Mr. Ira P. Blodgett's Sitting-room at New Romney.
Time: The 7th June, 3.30 p.m.
Scene 2: The Episode of Mangassarogli, the Levantine.
Act III.—Scene 1: Mr. Ira P. Blodgett's Sitting-room at New Romney.
Time: The 7th June, 4.20 p.m.
Scene 2: The Episode of the Rumanian Fidler.
Scene 3: The Episode of Room 4.
Act IV. - - Mr. Ira P. Blodgett's Sitting-room at New Romney.
Time: The 7th June, 4.45 p.m.

The Weekly Dispatch.
(115th YEAR.)
LONDON: Carmelite House, E.C.
OCTOBER 1, 1916.

"MR. JUBILEE DRAX."

A New Drama on a New Stage.

How the kinema method of telling a story can beat the drama is just what Walter Hackett and Horace A. Vachell have done in "Mr. Jubilee Drax," last evening's new play at the Haymarket Theatre.

It is the wildest tearaway chase after a blue diamond that ever detective set out upon. The most amusing, impossible, and thrilling adventure you can conceive. Even the quiet scene of an English home—the starting point of the hunted and hunter—is full of weird threatenings.

The most innocent couple inside the home, and the garden around it full of thieves—the daring trio and their accomplices; thieves who dared Europe and never hesitated to "douse the glims" of the man that got on their track.

To tell this story in their own way, these ingenious authors did some murdering too of the drama's conventions. They described the scenes in advance on the curtain screen. They had their actors playing as it were for the kinema, now in Paris, now in England, then in Constantinople, always in full cry after the blue diamond, and Jubilee Drax, the brightest detective in the world, in charge of the "pack."

It was great fun—thrilling and amusing—and Mr. H. V. Esmond as the hunter was immense. It was a triumph for him, and a triumph too, let is be said, in which Mr. Paul Arthur largely shared.

Let us be as unconventional as the authors and add that the new stage invented for expediting changes of scenery deserves a basket or two of flowers.

J. W.

"JUBILEE DRAX" REFORMED.

At the Haymarket Theatre "Mr. Jubilee Drax" has been reformed: The story is no longer told in scraps, like a kinema drama. There is no going back to explain events. The incidents run in their proper order, and so the story gathers strength, becomes more thrilling than ever, and, if not so amusingly strange as at first, is, after all, much better designed now for the great public that hates the least sign of confusion.

J.W. Oct 16.

Daily Mail
THE PAPER THAT GOT THE AEROPLANES.
FRIDAY, SEPTEMBER 29, 1916.

NEW MOVING STAGE.

15-SECOND CHANGES AT THE HAYMARKET.

A new stage will for the first time be brought into use to-morrow evening at the Haymarket Theatre. It has been invented by Mr. Horace Watson, general manager of that theatre, and is described by him as "a moving stage, made in three sections, mainly for the purpose of enabling changes of scenery to be effected with great rapidity."

It is a very simple and ingenious device which can be fitted to almost any stage. During the rehearsals of "Mr. Jubilee Drax," the first performance of which takes place to-morrow evening, the change from one large scenic set to another has been made without difficulty in fifteen seconds. So far as the audience is concerned the new stage makes no difference; its mechanical effects are not spectacular or mysterious, but are for the benefit of stage managers alone.

This new stage at the Haymarket Theatre is built of oak and teak and covers the greater part of the floor space behind the curtain. It is mounted on hundreds of rollers running in grooves, and as used this week a scene representing a luxuriously furnished apartment—with piano and the sixteen actors—which had a moment before been in full view of the audience, was removed in five seconds. In another ten seconds a new scene, set beforehand, resting on the side platforms, was rolled in to take its place and the curtain was up.

J. W.

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THE TIMES

MONDAY, OCTOBER 2, 1916.

Mr. Drax says they have wonderful Burgundy at the Cloche at Dijon. They have, bless them, and let us hope it won't be all gone when the war is over. If we then are lucky enough to meet Mr. Drax there we will get him, over a bottle of *the* Clos Vougeot, to tell us the story of the blue diamond over again in the proper sequence of its incidents. For the way in which the story is told at the Haymarket is really a little too bewildering. As a straight tale it would run easily enough. Three distinct parties are after the diamond. (1) Mr. Drax, commissioned to purchase it for an American millionaire, Mr. Blodgett, who wishes to present it to Mrs. Blodgett. (2) Miss Bianca Bright, a private detective employed by the South African firm from which the gem was originally stolen. (3) A trio of high-life crooks, Lady Angela Treve, Mr. Paraday, and the Vicomte René de Josselin, who want to pinch it for themselves. Mr. Drax gets it (in the Bazaar at Stambul) and is pursued by the trio of crooks first to Paris and then to Mr. Blodgett's house at New Romney. He is threatened with violence by the crooks, who, when foiled in direct assault, attack him indirectly by putting duress on Miss Bright, with whom (over the wonderful Burgundy at Dijon) he has fallen in love. And, as he has hidden the diamond in the cane of one of the crooks, it is they who ultimately are handed over to the police.

Ingenious Time-Schemes.

That would be the straight tale. But do you imagine they tell it like that at the Haymarket? Not if Mr. Walter Hackett knows it! For Mr. Hackett's foible, as playgoers are by this time well aware, is scenic ingenuity. His game here is to surprise the audience, to "sell" them, by playing with the clock. So you have some such scheme as this:—Conversation round a table, interrupted by references to previous incidents, with each reference immediately followed by a scene showing the incident. "When we were at Stambul three weeks ago," says Mr. Drax—and then you are shown what they did at Stambul. Or "they nearly did me in last night in Paris," and you are taken back to Paris to see how they nearly did him in. The arrangement is novel. It is ingenious. Indeed, it is too ingenious. The superficial unity given to the whole by the conversation, intermitted and resumed, is only superficial. You might as well speak of kaleidoscopic unity because there is only one kaleidoscope. In the end you are bewildered.

You are bewildered, that is, if you have guilelessly tried your best to take in the story as an organic whole. The wise, then, will content themselves with looking only at the parts, as a set of more or less independent "turns." The Stambul turn is the best. Here Mr. Lyall Swete enjoys himself thoroughly as a grim-grotesque Turk and Mr. Esmond disguises himself almost beyond recognition as another Oriental or, rather, several Orientals. The Paris turn—in a Montmartre *restaurant de nuit* (is it not the classic haunt of that other illustrious inventor of high-life crooks, Mr. Phillips Oppenheim?)—is a trifle disappointing. There is one couple who can dance, but one couple, as they would say in Montmartre, *c'est mince*. And the crooks, just when you are expecting to be agreeably horrified, prove as mild as milk. One of them, to be sure, is offered you as a mere fool, but as he is played by Mr. Dawson Milward you hope he will at least show physical prowess, and he never does. Miss Ellis Jeffreys is her charming self, a too charming self to pass in any circumstances for a crook. As the easy, resourceful, imperturbable Drax Mr. Esmond plays with brilliance, humour, and good humour—a delightful performance every moment of it—and in other parts good work is done by Miss Polly Emery and Miss Doris Lytton, Mr. Paul Arthur and Mr. Randle Ayrton. Bewildered or not, the audience were manifestly pleased with their evening and would not depart without a speech from Mr. Vachell, who praised the machinist for his instantaneous changes of scene. The tribute implies a criticism. Eccentric time-schemes mark mechanical rather than dramatic progress.

GLOBE THEATRE.

Licensed by the Lord Chamberlain to ALFRED BUTT

TO-NIGHT AT 8 O'CLOCK,

ALFRED BUTT

PRESENTS

JOSEPH COYNE, IRIS HOEY

IN

"THE CLOCK GOES ROUND"

A Comedy in Four Acts

By HAROLD BRIGHOUSE.

Willie Piggott ..	(*of Piggott's Perfect Pierrots*) ..	LENNOX PAWLE
Geoffrey Sarbitter ..	.. (*a Stockbroker*) ..	HUBERT HARBEN
Abraham Smith ..	(*a Music Publisher*)	HILLIARD VOX
Bates ..	.. (*Caretaker of Promenade Pavilion*) ..	GEORGE ELTON
A Policeman ..	.. ..	CALEB PORTER
Waiter ..	.. (*in the Sarbitters' Private Room*) ..	C. H. RENSHAW
Philip Mitchell ..	.. (*a Young Man*) ..	EDWARD COMBERMERE
	AND	
Ronald Clibran ..	.. (*a Pierrot*) ..	**JOSEPH COYNE**
Muriel Sarbitter ..	.. (*Geoffrey's Wife*) ..	RUTH MACKAY
Euphrosyne Dayle ..	.. (*Fossie for short*) ..	MARY GLYNNE (By arrangement with Vedrenne & Eadie)
	AND	
Dorothy Platt ..	.. ..	**IRIS HOEY**

THE PLAY PRODUCED BY ELLE NORWOOD.

ACT I. Geoffrey Sarbitter's Private Room in the Majestic Hotel—Afternoon

ACT II. .. .. The Stage of the Promenade Pavilion—the same night

ACT III. .. .. .. The Beach—early next morning

ACT IV. .. Fossie's Lodgings—a month later—Afternoon

GLOBE THEATRE

NTARY

Wednesday
October 4

Orch. Stall

To be retained

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Scenery by G. Sackmann, 7 Newport Street, S.E.
Gentlemen's Clothes by Burkinshaw & Knight, and Morris Angel & Sons.
Miss Iris Hoey's Dresses by Elspeth Phelps.
Miss Ruth Mackay's Dresses by Adèle de Paris.
Miss Iris Hoey's Hat in Act II. by Zyrot et Cie., Ld.
Pierrot Costumes by L. & H. Nathan.
Furniture by Spillman & Co.
Wigs by Clarkson.

All the Male Members of this Company have either attested or are ineligible for the Navy or Army.

PROGRAMME OF MUSIC.

A Nautical Overture ...	... "Plymouth Hee"	... ...	*by John Ansel*
Selection	... Popular Airs ...	...	*...arr. by M. G. Fericescu*
a. Extracts from	... "Brie-à-Brac" ...	... ...	*... Finck*
b. Song	"The Long, Long Trail"	... ...	...
Andante and Allegro from ...	"Gipsy Improvisations"	... ...	*Sarasate*

Musical Director ... M. G. FERICESCU.

Only non-intoxicants can be served in the Bars after 9.30 o'clock.

The Theatre is so well provided with exits, that every member of the audience can, without hurry, get clear of the Auditorium within TWO MINUTES.

The Scenery in this Theatre has been rendered Fire-proof.

Ladies are earnestly requested to remove Hats, Bonnets, or any kind of head-dress.

This rule is framed for the benefit of the audience, and the Management trusts that it will appeal to everyone, and that Ladies will kindly assist in having it carried out.

SMOKING NOT ALLOWED IN THE AUDITORIUM.

The Box Office is open from 10 to 10 daily. Tel. 8722 Gerrard.
Prices of Admission:—Private Boxes, £4 4s. to £1 1s. Stalls, 10s. 6d. Balcony Stalls, 7s. 6d. & 6s. Upper Circle, 5s. & 4s. Pit, 2s. 6d. Gallery, 1s.

The above Prices are exclusive of War Tax.

The nearest Tube Stations to this Theatre are Piccadilly Circus and Leicester Square.

Extracts from the Rules made by the Lord Chamberlain.—The name of the actual and responsible Manager of the Theatre must be printed on every play bill. The Public can leave the Theatre at the end of the Performance by all exit and entrance doors, which must open outwards.

Where there is a fireproof screen to the proscenium opening, it must be lowered at least once during every performance to ensure its being in proper working order. Smoking is not permitted in the auditorium. All gangways, passages and staircases must be kept free from chairs or any other obstructions, whether permanent or temporary.

General Manager .. } for Mr. Alfred Butt { .. T. J. Courtly
Acting Manager .. } { .. W. Macqueen-Pope
Stage Manager .. } { .. C. Barnard Moore

THE TIMES

THURSDAY, OCTOBER 5, 1916.

Mr. Coyne is a slim Pierrot with a happy-go-lucky temperament and musical ambitions, and Mr. Pawle is a rotund Pierrot with a strict eye to business, and Miss Iris Hoey is sister-in-law to an absurd stockbroker whom the slim one saves from drowning in two feet of water, and Miss Mary Glynne is a foundling whom the slim one has adopted and brought up to be a Pierrette. And the slim one and the stockbroker's sister-in-law suppose themselves to have fallen in love with one another like the pair of romantic noodles that they are, and signify the same in the usual way in a conversation on the sands, he in pyjamas and she in bathing dress, but it by-and-by appears to be a mistake, as the girl the slim one finds he really loves is the foundling Pierrette. So the rotund one, who has proposed a dishonourable elopement to Pierrette, is sent to the right-about, and the slim one clasps her in his honourable arms, while the stockbroker's romantic sister-in-law pairs off with another gentleman to whom she had all the while been engaged. And it is all very unsubstantial and inconsequent and incredible, because it is presented as a picture of real life, and accordingly is tested by standards of reality but of course wholly fails to satisfy them. For the little play is in conception purely fantastic and clearly demands an appropriately fantastic, not a realistic, scheme of execution. If the lovers had been Pierrot and Pierrette in some Watteau landscape or pantomime land and the stockbroker had been Pantaloon, and they had all talked verse instead of prose and the whole had been set to music, and if the verse and the music had both been exquisite, and if it had been reinforced by a *corps de ballet*, and if we were all in the right mood—in short, much virtue in If.

The Weekly Dispatch.

(116th YEAR.)

LONDON: Carmelite House, E.C.

OCTOBER 8, 1916.

One of the most remarkable features of the first night at the Globe Theatre when the performance of "The Clock Goes Round" had finished was the extraordinary variety of the opinions expressed about it, and also about the people that acted in it.

Some were charmed with all of it, some liked the fantastic finish, others preferred the amusing comedy of the earlier half, and yet there were others who, finding little to interest them in the story, were delighted with the charm of Harold Brighouse's writing. It is a tradition of the theatre that a play which provokes discussion and much difference of opinion nearly always makes a popular success; if this is true, "The Clock Goes Round" is well equipped.

THE PIERROT AND THE LADY.

My own opinion about this play is that if Harold Brighouse had simply developed his story from what he started to tell in the first act he would have got a happier result than he has got by mixing reality with fantasy. There is plenty of scope in a story that begins with a seaside pierrot rescuing a rich, middle-aged London stockbroker from drowning and being made a hero by the pretty sister-in-law of the pompous fellow he saves. The author developed the love-story of the pierrot and the lady for no less than three of the acts, and then suddenly switched on a new interest that was far from being as probable as the first; in fact, to be honest, no one believed in the new love that the easy-going pierrot was supposed suddenly to acquire for the tearful pierrette with the fair hair.

That was the fault I found with the play, but, to balance that fault, I found much that was good before the fantasy obtruded on the comedy. Joe Coyne acted splendidly in every scene, and Hubert Harben was excellent, and so were George Elton and Edw. de Cosbergere. The play ended the first night before eleven o'clock. It was a fine, starlight night, and it was good to see how the people walked straight away from the theatre when all was over. The habit of waiting for cabs has been broken.

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Plays

STRAND THEATRE

LESSEES & MANAGERS .. .. JOSÉ G. LEVY and T. DOTT

EVERY EVENING AT 8.30.

Matinees: THURSDAY AND SATURDAY AT 2.30.

By arrangement with Mr. JOSÉ G. LEVY

MR. MATHESON LANG

IN

"MR. WU"

By H. M. VERNON and HAROLD OWEN

By arrangement with the Executors of late LOUIS MEYER.

TIME—The Present. The entire action of the Play takes place in China, in and near the City of Hong Kong.

ACT I. TABLEAU. The Outer Gates of Mr. Wu's House at Kowloon.

SCENE—The Lotus Garden of Mr. Wu's House.

Characters in the order of their appearance.

Ah Sing (Mr. Wu's Head Servant) ..	Mr. GEORGE SKILLAN
Servants in Mr. Wu's House ..	Mr. JOHN DALY Mr. WILFRED HERBERT Mr. JAMES EDWARDS Mr. NIGEL RIACH
Chinese Girls (Relatives of Nang Ping ..	Miss R. BROOK Miss RENEE HAMIL
Nang Ping (Mr. Wu's Daughter) ..	Miss DOROTHY TURNER
Low Soong (her Cousin)	Miss WINIFRED HOWELL
Basil Gregory	Mr. E. C. CASSEL
Mrs Gregory	Miss LILIAN BRAITHWAITE
Hilda Gregory (her Daughter)	Miss JOYCE CAREY
Ah Wong (her Chinese Maid)	Miss MARY DOUGLAS
Mr. Gregory (Head of the Gregory Steamship Co.)	Mr. HERBERT BUNSTON
Tom Carruthers (his Secretary)	Mr. NEVILLE BROOK
Wu Li Chang (a Mandarin)	Mr. MATHESON LANG

Gardeners, Water Carriers, Sweepers, etc.

General Manager ..	(For Mr. MATHESON LANG)	.. MR. W. E. HOLLOWAY
Stage Manager ..	(For Mr. MATHESON LANG)	.. MR. VAL CUTHBERT
Manager	(For Messrs. LEVY & DOTT)	.. MR. PERCY J. BARROW

GLOBE THEATRE

SHAFTESBURY AVENUE, W.

Licensed by the Lord Chamberlain to ALFRED BUTT

Telephone GERRARD 822.

ALFRED BUTT presents his Compliments, and requests the pleasure of your representative's presence on the evening of

WEDNESDAY, 18th OCTOBER, 1916.

at 8.15 o'clock,

being the occasion of the Revival of

"PEG 'O' MY HEART"

A Comedy of Youth in Three Acts

BY

J. HARTLEY MANNERS.

Miss MARY O'FARRELL as "Peg."

In the event of your representative being unable to attend, will you kindly return the enclosed ticket as soon as possible to

W. MACQUEEN-POPE.

Acting Manager.

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Plays

ALFRED BUTT

PRESENTS

A Comedy of Youth in Three Acts,

ENTITLED

"PEG O' MY HEART"

By J. HARTLEY MANNERS.

"Oh there's nothing half so sweet in life
As Love's Young Dream."

"Jerry"	Mr. A. E. MATTHEWS
Alaric Chichester	Mr. ERIC COWLEY
Montgomery Hawkes	Mr. PERCIVAL KEITLEY
Christian Brent	Mr. EILLE NORWOOD
Jarvis	Mr. ALBERT SIMS
Mrs. Chichester	Miss ELIZABETH CHESNEY
Ethel Chichester	Miss GRACE DARBY
Bennett	Miss BETTINA FOREST
"Peg"	Miss MARY O'FARRELL

PRODUCED UNDER THE PERSONAL DIRECTION OF THE AUTHOR

The Scenes in the Comedy

ACT I.	The Coming of Peg
ACT II.	The Rebellion of Peg
ACT III.	"Peg o' My Heart"

The entire action of the Comedy passes at Regal Villa, Mrs. Chichester's House in Scarboro' in early summer. One month elapses between Acts I. and II. A single night passes between Acts II. and III.

NOTE. The Curtain will be lowered in ACT II. for one minute to denote the lapse of a few hours.

THE RETURN OF "PEG."

As "Peg o' My Heart" is now almost a habit with many playgoers, its short holiday away from the Globe Theatre was very nearly being resented. However all is well that ends well; it has come back again, and a large section of the public is content. I am told that the American play "Fair and Warmer," announced here a year ago, will be the next piece to disturb the tranquil existence of "Peg." J. W.

ROYALTY THEATRE

Licensed by the Lord Chamberlain to J. E. VEDRENNE, Dean Street, W

ON WEDNESDAY, the 18th OCTOBER, 1916, at 2.30,

MESSRS.

VEDRENNE AND EADIE

PRESENT

HOME ON LEAVE

An original Comedy in Three Acts, by

EDWARD KNOBLOCK.

Owen Fletcher	Mr. DENNIS EADIE
Herbert Probyn	Mr. JULIAN ROYCE
Francis Luscombe	Mr. H. R. HIGNETT
William Carrington	Mr. ARTHUR CULLIN
Eric Carrington	Mr. PERCEVAL CLARK
Luigi	Mr. JULES DELACRE
Saunders	Mr. ARTHUR BOWYER
Hotel Clerk	Mr. ROBERT LAWLOR
Mrs. Fletcher	Miss MARY JERROLD
Enid Fletcher	Miss STELLA JESSE
Mills	Miss BLANCHE STANLEY
Constance Luscombe	Miss MARIE LOHR

Stage Director - Mr. WILFRED EATON

The Action takes place at the Ritz Hotel, London, on a certain day in October, 1916.

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THE TIMES

FRIDAY, OCTOBER 20, 1916.

Constance was unfortunate in her men. She really loved Owen and Owen really loved her, but was too shy or too lazy or too fond of bachelor freedom to declare his love. So she married Francis, a gloomy hypochondriac who besotted himself with drugs. That was bad, but her turning for consolation to Herbert, an obvious bounder, was worse. An unsuitable marriage is just bad luck, but an unsuitable amour is bad taste. Then her old sweetheart Owen came back on short leave from the front, and she accepted his invitation to meet him and his mother and sister at the Ritz, with the result that when her unpleasant husband tracked her down he drew wrong conclusions about the innocent Owen and went straightway to take proceedings in the Divorce Court. And the irony of it is, said Owen, that after the divorce you will marry not me but Herbert. But he resolved to sacrifice himself nobly, as became a hero in khaki. Herbert, however, when apprised of the situation, liked it not at all, particularly disliking Constance's suggestion that he should take over Owen's co-respondency as having a better title to the place. What about my wife and babes? he asked, and Constance, who had never heard of these impediments, dismissed him with contumely. It subsequently appeared that Herbert's wife and babes were a sheer invention—in fact a *true* he was in the habit of playing off when cornered—but by this time Constance and Owen thoroughly understood one another and had made a compact that if Owen survived the war they would be man and wife. There might even be no nasty, horrid Divorce Court proceedings, as, with any luck, Francis might soon be expected to drug himself to death.

As Constance is played by Miss Löhr, who cannot but be charming, the author is at some pains to extenuate, if not to explain away, her mistakes in the matter of Francis and Herbert. But it is obvious that this particular lady never could have made those particular mistakes: a tribute to her charm which rather jeopardizes the story. Mr. Eadie makes a jolly soldierman, as larky as a schoolboy, standing dinners to everybody, double-tipping the servants, kissing his old nurse, chaffing his sister, going innocent into the Divorce Court without a thought of self, and making his sweet little mother (and Miss Jerrold is the sweetest of little mothers) sing "Three Blind Mice" in the gilded saloons of the Ritz. Miss Stella Jesse and Miss Blanche Stanley are very pleasant, too, in small parts, and the whole affair was evidently to the taste of the Royalty audience yesterday afternoon.

I HOPE daylight premières will not become a managerial habit. When I say that the drama does best when the nights are dark I accuse the drama of no crime, I merely wish to convey the idea that "going to the play" after lunch is not nearly as fascinating as "going to the play" after dinner. I admit, however, that to go to a play immediately after breakfast would be degrees worse than going after lunch; but, fortunately, there is no danger at present of the American invention—the breakfast matinée—being planted and cultivated in this fair land of ours during the war.

I went to Vedrenne and Eadie's daylight première of Edward Knoblock's new play at the Royalty Theatre, and found much entertainment in this cleverly told story of three men and a woman. The audience was quite enthusiastic about it, and the author (a rare thing for Edward Knoblock) took a "call." Miss Marie Lohr looked very pretty, and Miss Mary Jerrold acted with real insight and charm the part of a woman who in real life would be twice Miss Jerrold's age.

J. W.

ST. JAMES'S THEATRE,

KING STREET, ST. JAMES'S STREET, S.W.

October 13th, 1916.

MR. EDWIN T. HEYS requests the honour of your presence on Thursday next, October 19th, at 8.30 o'clock p.m. punctually, when

LUCKY JIM

A Farcical Comedy, in Three Acts.

By HENRY SETON,

will be acted for the first time.

If unable to be present kindly return the ticket to

E. ARNOLD,

BOX OFFICE

D-10
3724
1916
Waters, J.
Plays

THE TIMES

THURSDAY, OCTOBER 19, 1916.

"LUCKY JIM."

FARCE AT ST. JAMES'S THEATRE.

By Henry Seton.

Lord Wytham	Stanley Drewitt
Lady Simeta Parsons ..	Lila Maravan
Lady Wytham	Gertrude Sterroll
Elizabeth Parsons	Dorothy Green
Hon. James Parsons ..	Kenneth Kent
Mrs. Henry Tidman ..	Esmé Beringer
Clara	Drusilla Wills
Henry Tidman	F. B. J. Sharp
Alaricus Wiffles	Roy Byford

A testator directs that his will shall be hidden and that the first member of his family to find it is to have the estate. That is the starting-point of *Lucky Jim*, which is a farce after the fashion of Labiche's *Chapeau de paille d'Italie*, with some minor reminiscences from Sardou's *Pattes de Mouche*. The helter-skelter hunt of the interested parties after a scrap of paper, which passes from hand to hand among others ignorant of its importance, is complicated by the intervention of a bland kleptomaniac escaped from a lunatic asylum. Perhaps the best of the fun, however, is neither in the paper-chase nor in the lunatic, but in a couple of humble lodging-house keepers, very drolly played by Miss Esmé Beringer and Mr. F. B. J. Sharp. There is some very good fooling, too, from Mr. Roy Byford and Miss Drusilla Wills. If the fun runs a little thin in the last act, that only proves that *Lucky Jim* follows the usual habit of farces. A good deal of it, at any rate, provokes hearty laughter.

"LUCKY JIM."

Some very amusing and innocent entertainment was got out of the farce "Lucky Jim," which a new management, by arrangement with Sir George Alexander, presented on Thursday at St. James's Theatre. For its story it relies on a hunt for a will, the conditions of which were that the finder of the will should get the property of the dead man. The fun was supposed to arise from the disappointment of three despicable characters who tried to keep Lucky Jim (the hero) out of the running, but as Jim was as despicable as any of his relatives, and was, if possible, a greater bore than any of them, that particular phase of the game got into the department reserved for "damp squibs." The real fun of this farce lay with the Tidman family in their suburban home, for there the fun was natural, and Miss Esmé Beringer and Mr. F. B. J. Sharp gave it the best of acting to help it along. Miss Drusilla Wills also scored in this act, but apart from these, and a tiny scene by Miss Lila Maravon in the first act, there is not much to be recorded.

The play, I must say, had a most friendly reception, and the calls were more numerous than even Shakespeare could expect were he to come to life and return to the theatra. J. W.

COMEDY THEATRE,

W.

Sole Lessee and Manager · ARTHUR CHUDLEIGH

Mr. ANDRE CHARLOT'S SEASON.

Mr. ANDRE CHARLOT begs to announce that he is reviving

HARRY GRATTAN'S REVUE

SAMPLES

Every Afternoon and Evening, commencing TUESDAY, OCTOBER 24th next, at 2.30 and 8.30.

He would be glad to know which of these performances your representative would care to attend. An early answer would oblige.

Yours faithfully,

LEONARD LILLIES,

Manager.

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KINGSWAY THEATRE

Proprietors - - - KINGSWAY THEATRE LTD.
Licensed by the Lord Chamberlain to - F. R. LITTLER, Esq.

SATURDAY, OCTOBER 28th, 1916, at 8,
and every subsequent Evening at 8.30.

THE BEDFORD SYNDICATE

PRESENT

THE NEW REVUE

EXTRA SPECIAL!

IN EIGHT SCENES.

Book and Lyrics by F. FIRTH SHEPHARD.

Music Composed and Arranged by HARRY COLLMAN.

Production in its entirety by PHILIP F. HOWLEY

The Cast includes:—

MESSRS.

GEORGE BARRETT

LUPINO LANE

ALBERT REES

MESDAMES

HONOR BRIGHT

MAMIE WATSON

ELSIE DANTÉ

AND

DAISY HANCOX

All male members of the cast have either been rejected or otherwise exempted from military service.

Scenery designed and executed by FRANCIS BULL

Dresses by MADAME ANNE and MADAME BURGESS

Wigs by CLARKSON and POTTERTON. Shoes by GAMBA.

Uniforms, Liveries, etc., by POTTERTON

Gentlemen's Hats by DUNN

GENERAL MANAGER	For the Bedford Syndicate	WALLACE PARNELL
ACTING MANAGER		VICTOR MARMONT
STAGE DIRECTOR		ERNEST A. VINCENT
MUSICAL DIRECTOR		GUY JONES
GENERAL MANAGER	For Kingsway Theatre, Ltd.	VICTOR E. LEWIS

The Weekly Dispatch.
(116th YEAR.)
LONDON: Carmelite House, E.C.
OCTOBER 29, 1916.

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NOT QUITE "EXTRA SPECIAL."

Last Night's New Revue at the Kingsway Theatre.

Nothing occurred during the performance to explain why the new revue produced at the Kingsway Theatre last evening was called "Extra Special."

It is true there was only one author and one composer, but even two sponsors do not make a spring or a revue that can make you forget the little troubles of life. Mr. George Barrett and Mr. Lupino Lane—two genuine comedians—resourceful, humorous, and reliable, can always be depended upon to make up in time for the shortcomings of an author, but in this case they may fairly claim an extension.

The author, Mr. F. Firth Shephard, has husbanded his wit in a more than careful manner, even for a revue author, and in more than one instance he had reason to be grateful to the composer, Mr. Harry Collman, who wrote and arranged the musical numbers.

There are eight scenes in "Extra Special," and in apportioning praise for what was well done first honours must go to Francis Bull, who designed and painted the scenery. Some of the smaller parts in the revue were well acted and sung by Mr. Percy Watson, Mr. Albert Rees, and Miss Elsie Dante, but really in so feeble an affair no one had any reasonable opportunity of making a distinct impression.

LYCEUM THEATRE

EVERY EVENING AT 7.45.

MATINEES:

WEDNESDAY, THURSDAY AND SATURDAY AT 2.30.

ALEXANDRE DUMAS' Great Work

MONTE CRISTO

Play Produced by WALTER and FREDK. MELVILLE.

Edmund Dantes, Mate of the "Pharaoh," Mr. LAUDERDALE MAITLAND
M. Danglars, Supercargo of the "Pharaoh," Mr. HENRY LONSDALE
Fernand de Mondego, Catalian Fisherman - - Mr. FRED MORGAN
M. Noirtier, a Bonapartist - - - - - - - - Mr. A. B. IMESON
M. Villefort, Procureur du Roi - - - - - Mr. FREDK. HARKER
Caderouse, a Drunken Tailor - - - - - - - Mr. ANDREW EMM
Gendarme - - - - - - - - - - - - Mr. REGINALD MAURICE
La Carconte, Wife of Caderouse - - - - - - Miss POLLY MARSH
Pierre Rossel, a Peasant - - - - - - - - Mr. HENRY SPENCER
Marie, a Servant - - - - - - - - - - Miss NANCY BEVINGTON
Mercedes, a Catalian Peasant Girl - - - - Miss ALICE BELMORE

ACT I. ... Scene 1 ... THE HARBOUR OF MARSEILLES
Scene 2 ... ... Offices of the Procurer du Roi
The Brothers.
Scene 3 ... ... The Harbour
Arrest of Dantes.

(A period of 14 years is supposed to elapse between Act 1 and Act 2).

No. 19 - - - - - - - - - - }
Abbé Busoni - - - - - - - - } Mr. LAUDERDALE MAITLAND
Johannes, a Jew - - - - - - - }
Count de Monte Cristo - - - - }
Abbé Faria - - - - - - - - - - - - Mr. EDWARD VALENTINE
Fernand de Mondego, Count de Morcerf - - - Mr. FRED MORGAN
Baron Danglars, a Banker - - - - - - Mr. HENRY LONSDALE
Piteau - - - - - - - - - - - - - - - Mr. CHAS. A. BATES
M. Noirtier, Editor of a Parisian Newspaper - - Mr. A. B. IMESON
M. Villefort - - - - - - - - - - - - - Mr. FREDK. HARKER
Caderouse - - - - - - - - - - - - - - Mr. ANDREW EMM
Albert de Morcerf - - - - - - - - Mr. FRANK R. ROBERTSON
Jacques, a Servant - - - - - - - - - Mr. THOMAS ELSWORTHY
Garnia - - - - - - - - - - - - - - Mr. ARNOLD WINTERS
Gendarme - - - - - - - - - - - - Mr. PETER FANNAN, Junr.
Mdlle. Danglars - - - - - - - - - - - Miss LILLIAN BOURNE
La Carconte - - - - - - - - - - - - - Miss POLLY MARSH
Mercedes - - - - - - - - - - - - - - Miss ALICE BELMORE

THE LYCEUM.

"MONTE CRISTO" REVIVED.

The version of "Monte Cristo" successfully presented by Messrs. Walter and Frederick Melville, at the Lyceum, on Monday, October 30, is, one fancies, identical in all its essentials with that given at the Prince's, October 9, 1912, when Mr. Lauderdale Maitland was, as he is now, a most commanding and picturesque exponent of the elder Dumas's famous hero in all his varied manifestations, and Miss Polly Marsh gave a most emphatic aod highly coloured representation of the nagging La Carconte, especially in her haglike phases in the Pont du Garde Inn scene. Miss Marsh is now associated with another Caderousse in that of Mr. Andrew Emm, latterly a favourite at the Prince's, who has come across to give artistic aid to his brothers at the Wellington Street house. Mr. Emm, in succession to Mr. J. T. Macmillan, "spreads himself out" duly in the broadly expansive humours of the drunken tailor, who, apparently reformed, blossoms forth towards the end as the second-lieutenant of the masterful and magnificent Count: but the popular comedian shows himself capable also of playing more serious passages with simplicity and sincerity.

"MONTE CRISTO."

TO THE EDITOR OF "THE REFEREE."

SIR,—I witnessed the performance of "Monte Cristo" at the Lyceum this afternoon and beg you to allow me a few remarks thereon in the REFEREE. I pass over the liberties taken with the book—the besmirching of poor Mercédès's character by making Albert de Morcerf Edmond's son (by the way, in Act. III., he is a remarkably fine grown lad for fifteen or sixteen years); the conversion of Noirtier and Villefort into brothers instead of father and son; and the rehabilitation of Caderousse—they may be necessary to the demands of staging. Also I will admit that in Scene 2, Act II., the change from the Mappin Terraces to the Seal Pond is quite a good piece of stage mechanism.

But I would protest strongly against the way the play is dressed. Act I. takes place whilst Napoleon is at Elba, and the costumes might be allowed to pass muster, although why do the gendarmes wear red coats? Villefort wears a uniform that he probably picked up at the sale of one of the Emperor's Marshals, and he is still wearing it fourteen years later in Act II. He was a careful man with his clothes, but neglected to have the breeches washed. The rest of the play, representing the period from about 1828 to 1832, is costumed in the style of Louis the Fifteenth. Surely, Sir, if the play is worth the trouble of production, it would not have cost more to dress it accurately?—I enclose my card, and am, Sir, yours, &c.,

A LOVER OF DUMAS.

Queen Anne-street, W., Nov. 1, 1916.

D-10
3724
1916
Waters, J.
Plays

The Palace Theatre

ALFRED BUTT PRESENTS

VANITY FAIR

Book by ARTHUR WIMPERIS
Additional Scenes by LAURI WYLIE and ALFRED PARKER
Lyrics by ARTHUR WIMPERIS and PERCY GREENBANK
Music by HERMAN FINCK
Mise-en-Scene by P. L. FLERS
Dances and Ensembles by GEORGE SHURLEY
Stage Production by J. A. E. MALONE

Dresses by
PASCAUD (Paris); LANDOLFF (Paris); IDARE et CIE; ALIAS; MICHARD SŒURS; SIMMONS; MORRIS ANGEL
from Designs by R. E. ELLETT; COMELLI; HERBERT NORRIS
Hats by GEORGETTE and MAISON LEWIS
Tailoring by JOHNS & BONHAM — Shoes and Hosiery by RAYNE

Cast

THE CHARACTERS APPEAR IN THE ORDER NAMED

Scene II ... ... PICCADILLY CIRCUS *(Reconstructed)*

A Girl Commissionaire ... Miss MARION PEAKE
Stiggins ... ... Mr. ARTHUR PLAYFAIR
An Evicted ... ... Mr. STANLEY LOGAN
Tony ... ... Mr. DOUGLAS PHILLIPS
Percy .... Mr. WILLIS STACEY
Lady Vi ... ... Miss TEDDIE GERARD
Ginger ... ... Mr. NELSON KEYS
Sal ... ... Miss MOYA MANNERING

TWO-CHINNED-CHOW (A Burlesque)

Two-Chinned-Chow ... Mr. ARTHUR PLAYFAIR
The Robbers { Messrs. CORBYN, HAYES, JONES, WALSH, KING, DUNSFORD, STEPHENS, LEWYS
Young Ali ... ... Mr. STANLEY LOGAN
Marjana ... ... Miss MOYA MANNERING
Ali Baba ... ... Mr. DOUGLAS PHILLIPS
Zehrat Al-Kulub ... ... Mr. NELSON KEYS
Nautch Girls { Misses H. FEATHERSTONE, N. LESLIE, N. RAYMOND, T. THORNE, D. DEARING, B. BERESFORD
Slave Dancers { Misses E. BYRNE, O. CHERRY, E. LAURIE, E. LESLIE, K. HAYES, H. PIGGOTT
Sir Herbert ... ... Mr. ARTHUR PLAYFAIR
Chaplin ... ... Mr. ROY ROYSTON

A Nut ... ... Mr. ROY ROYSTON
A Lady ... ... Miss VIVIEN VIVIEN
A Clergyman ... ... Mr. WILLIS STACEY
His Friend ... ... Mr. GEORGE HAYES
A Poor Working Man ... Mr. ARTHUR PLAYFAIR
His Missus ... ... Miss MOYA MANNERING
The Kid ... ... Mr. NELSON KEYS
An Anzac ... ... Miss GWENDOLINE BROGDEN

Musical Numbers—

OPENING CHORUS ... ... Miss MARION PEAKE and CHORUS
DUET: "The Tory and The Rad" ... Mr. STANLEY LOGAN and Mr. ARTHUR PLAYFAIR
"Dashing Lady Vi" ... ... Miss TEDDIE GERARD and SIXTEEN PALACE GIRLS
DUET: "Piccadilly Circus" ... ... Miss MOYA MANNERING and Mr. NELSON KEYS
ROBBERS CHORUS ... ... CHORUS GENTLEMEN
"Chase Me" ... ... Mr. ROY ROYSTON (dance with Miss ROSIE CAMPBELL)
"The Poor Working Man" ... ... { Mr. ARTHUR PLAYFAIR, Miss MOYA MANNERING, Mr. NELSON KEYS
"Anzacs" ... ... Miss GWENDOLINE BROGDEN, CHORUS and SIXTEEN PALACE GIRLS

Scenery painted by BRUCE SMITH

Scene III ... ... KILLJOY-LAND

Stiggins ... ... Mr. ARTHUR PLAYFAIR
Stiggins's Brigade { Messrs. CORBYN, HAYES, HENRY, DAVIS, WALSH, DUNSFORD
Mrs. Grundy ... Miss GWENDOLINE BROGDEN
Chadband ... ... Mr. STANLEY LOGAN
Nosey Parker ... ... Mr. NELSON KEYS
Innocent Enjoyment ... Miss EILEEN LESLIE

Scenery painted by BRUCE SMITH

Scene IV ... ... A MUNITIONEER'S MESALLIANCE

Footman ... ... Mr. DAVIS
Mrs. Munitioneer ... Miss MARION PEAKE
Mr. Munitioneer ... ... Mr. STANLEY LOGAN
Mrs. Woolwich ... Miss MOYA MANNERING
Mr. Woolwich ... Mr. ARTHUR PLAYFAIR
Young Tom ... ... Mr. NELSON KEYS
Lady Hyacinth ... ... Miss THORPE

Scene V ... ... BLACK——

Miss Coal ... ... Miss MARION PEAKE
Eight Lumps of Coal, Misses NORTON, HAYES, THORNE, MUNROE, BYRNE, BEVAN, DEARING, E. LESLIE

Musical Number—

"A Little Lump of Coal and a Little Lump of Sugar" ... Miss MARION PEAKE and CHORUS

Scenery painted by E. RYAN

——AND WHITE ... ... Scene VI

The Belle ... ... Mlle. REGINE FLORY
The Beau ... ... Mr. NELSON KEYS
The Singer ... ... Miss GWENDOLINE BROGDEN

Musical Numbers—

MARCH ... ... THE SIXTEEN PALACE GIRLS and CHORUS
"Some Sort of Somebody" (*Jerome D. Kern*) Mlle. REGINE FLORY and Mr. NELSON KEYS
WALTZ SONG: "Sunlight and Shadow" ... ... { Miss GWENDOLINE BROGDEN, SIXTEEN PALACE GIRLS and CHORUS

Scene VII ... ... PLYMOUTH HOE

A Visitor, afterwards Sir Francis Drake } Mr. ARTHUR PLAYFAIR
A Lady, afterwards Queen Bess } Miss GWENDOLINE BROGDEN
A Herald ... ... Mr. ROY ROYSTON
Sir Walter Raleigh ... ... Mr. NELSON KEYS
His Servant ... ... Mr. IAGO LEWYS
Stan ... ... Mr. STANLEY LOGAN
Phil ... ... Mr. DOUGLAS PHILLIPS
Mademoiselle ... ... Mlle. REGINE FLORY
Lottie ... ... Miss MARION PEAKE
Connie ... ... Miss THORPE
1st Girl ... ... Miss HEATH
2nd Girl ... ... Miss FEATHERSTONE
3rd Girl ... ... Miss WHITE
4th Girl ... ... Miss FITZROY
A Snotty ... ... Mr. NELSON KEYS
Ship's Boy ... ... Mr. GEORGE HAYES
A Visitor on Board ... Miss MOYA MANNERING

Musical Numbers—

"Walkin' the Dog" (*Shelton Brooks*) ... ... Mr. NELSON KEYS
"A Little Love" (*Jerome D. Kern*) ... ... Mlle. REGINE FLORY
"The Snotty" ... ... Mr. NELSON KEYS and CHORUS
"Rainbow" (*arranged by Jan Oyra*) Miss GWENDOLINE BROGDEN and SIXTEEN PALACE GIRLS

Scenery by G. SACKMANN

Mlle. Flory's Dress by Idare et Cie: Rainbow Dresses by Pascaud

Scene VIII ... ... AFTER DINNER

(*Episode I*—**In the Club** *Episode II*—**In the Street** *Episode III*—**In the Soup**)

A Benedict ... ... Mr. ARTHUR PLAYFAIR
A Bachelor ... ... Mr. NELSON KEYS
A Lady ... ... Miss MOYA MANNERING

Scenery painted by G. SACKMANN

Miss Mannering's Dress by Idare

Scene IX ... ... THE ROMANCE OF A DRAGON FLY

The Dragon Fly ... ... Mlle. REGINE FLORY
The Frog ... ... Miss HELEN BELTRAMO
The Grass Hopper ... ... M. JAN OYRA
The Lady Bird ... Miss ROSIE CAMPBELL
The Beetle ... ... Mr. JACK STEPHENS

To a silent pool comes a Dragon Fly. Whilst she is daintily refreshing herself, a gallant Grass-hopper arrives upon the scene. She coquettes with him—though feigning indifference to his advances, for the sake of propriety, and perhaps because she is aware of the presence in the vicinity of Mr. Beetle, the policeman. The latter however meeting upon his round Miss Lady Bird, a dainty nursemaid, soon shows the Dragon Fly and her lover that he is not unsusceptible to the charms of ladies. Taking their cue from him, they abandon themselves to the joie-de-vivre of a springtime morning.

Dances and Pantomime arranged by **JAN OYRA**

Scenery painted by MACLEERY

Dresses by Landolff

Scene X ... ... A TUBE STATION

The Liftman ... ... Mr. ARTHUR PLAYFAIR
The 'Phone Operator ... Mr. NELSON KEYS
A Lady ... ... Miss GWENDOLINE BROGDEN
A Passenger ... ... Mr. DAVIS
A Navvy ... ... Mr. STANLEY LOGAN
Another Passenger ... ... Mr. IAGO LEWYS
A Man about Town ... Mr. DOUGLAS PHILLIPS
A Washerlady ... ... Miss MARION PEAKE
A Girl ... ... Miss MOYA MANNERING
A Nut ... ... Mr. ROY ROYSTON
A French Lady ... ... Miss GINA PALERME

Musical Numbers—

"'Arry the Aristocrat" ... ... Miss MOYA MANNERING
"Hello" (*Louis A. Hirsch*) ... ... { Miss GINA PALERME, Mr. ROY ROYSTON, and Mr. NELSON KEYS

Scene XI ... ... THE KIRCHNER GIRL

The Kirchner Girl ... ... Miss TEDDIE GERARD
Her Boy ... ... Mr. STANLEY LOGAN

Picture Girls: Misses SEEBRIGHT, FITZROY, GREEN, BERESFORD, DOREEN, BYRNE, LESLIE, GILBERT

Musical Number—

"The Kirchner Girl" ... ... Miss TEDDIE GERARD and Mr. STANLEY LOGAN

Scenery painted by G. SACKMANN

Miss Gerard's Dress by Idare et Cie: Picture Dresses by Landolff

Scene XII ... ... "THE CAYENNE CLUB"

A Clubman ... ... Mr. STANLEY LOGAN
A Lady ... ...Miss VIVIEN VIVIEN
G. G. ... ... Mr. NELSON KEYS
Mademoiselle ... ... Mlle. REGINE FLORY
A Motor Bus Driver Miss GWENDOLINE BROGDEN
A Telegraphist ... ... Miss MOYA MANNERING
A Horse Breaker ... Miss TEDDIE GERARD
An Airwoman... ... ... Miss GINA PALERME

A Government Official ... Mr. ARTHUR PLAYFAIR
Another Clubman ... ... Mr. WILLIS STACEY
Mr. Hoppy ... ... Mr. HENRY
Mr. Scrubbs ... ... Mr. DOUGLAS PHILLIPS
The Throgmorton Colt ... Mr. ROY ROYSTON
Cecil ... ... Mr. STANLEY LOGAN
A Hun ... ... Mr. NELSON KEYS

Musical Numbers

OPENING CHORUS
"The Tanko" (*Max Darewski*) ... Mlle. REGINE FLORY and SIXTEEN PALACE GIRLS
QUARTETTE: "Men's Jobs" ... (Miss MOYA MANNERING, Miss TEDDIE GERARD (Miss GWENDOLINE BROGDEN, Miss GINA PALERME
"The Long and Short of It" ... ... Mr. NELSON KEYS and Mr. ARTHUR PLAYFAIR

Scenery painted by ALFRED TERRAINE

STRAND THEATRE

LESSEES & MANAGERS .. .. JOSÉ G. LEVY and T. DOTT

By arrangement with Mr. JOSÉ G. LEVY

TUESDAY, NOVEMBER 7th, 1916, AT 8,
AND EVERY EVENING AT 8.30.
Matinees: THURSDAY AND SATURDAY AT 2.30.

MR. MATHESON LANG
IN
"BUXELL"

A FARCICAL ADVENTURE IN THREE ACTS BY RUDOLF BESIER.

The Characters are given in the order of their appearance

Act I. Scene 1: The Condemned Cell in a Military Prison in Alsace

Thissen, a Convict .. .. Mr. JOHN DALY
Schmidt, the Chief Warder .. .. Mr. G. MAYOR-COOKE
Henri Buxell an Alsatian .. .. Mr. MATHESON LANG
Baron, a Warder, also an Alsatian .. .. Mr. CHARLES DALWOOD
Rudolph Becker, The Mayor .. .. Mr. SPENCER TRAVER
Betty, Buxell's sweetheart .. .. Miss ALICE KELHAM
Dr. Lemaitre, Buxell's Counsel .. .. Mr. HERBERT BARTON

Scene 2: A Room in the Apartments of the Mayor

Frau Becker .. .. .. Miss JOSEPHINE [illegible]
A Cook .. .. [illegible]
Mme. Lemaitre .. .. .. Miss GINA VERALLY
Captain Donner .. .. .. Mr. NEVILLE BROOK
Pook, The Mayor's Secretary .. .. Mr. HOWLEY FRANKS
Michael Strutz, a Cook .. .. Mr. GEORGE SKILLAN

Act II. A Room in the "Crowing Cock" Inn

Fritz, a Servant .. .. .. Mr. WALTER STEEL
Lotti, the Landlady's Daughter .. Miss DOROTHY TURNER
Heinrich, a Servant .. .. Mr. VICTOR WESKE
Miss Lottie, a Lancashire Lass .. .. Miss EDITH FINLAY
Jim, The Prince's Chauffeur .. .. Mr. ERNEST TRIMMINGHAM
Prince Otto .. .. Mr. C. M. LOWNE
Charles K. Vanderloop, of the "New York Star" .. .. Mr. JAMES PRIOR
Gaston Delaporte, of the "Matin" .. Mr. CAIRNS JAMES
James Gorham, of the "Leader" .. Mr. CHARLES GARTH

Act III. On the Railway Lines near the Borders of France

A Sergeant .. .. Mr. WALTER PLINGE
The Guard of the Train .. .. .. Mr. LOUIS ASHMEADE
The Mayor of Paris .. .. .. Mr. WILLIAM FAZAN

The Play is produced by Matheson Lang.

General Manager .. (For Mr. MATHESON LANG) .. Mr. V. F. HOLLOWAY
Stage Manager .. .. .. Mr. A. J. LYNDS
Manager .. .. (For STRAND THEATRE) .. Mr. PERCY J. BARROW

D-10
3724
1916
Waters, J.
Plays

THE TIMES

WEDNESDAY, NOVEMBER 8, 1916.

Yes, adventures are to the adventurous, but, with such a being as man, in such a world as the present one, the stock is limited, and many of those that happen to Mr. Matheson Lang in *Buxell* must necessarily have happened to other people in other plays.

When he escapes from his guards disguised in a cook's apron he may perhaps remind you of a certain *marmiton* in Daudet; his choice of a roll of carpet for a hiding-place has the high stage-authority of Cleopatra; and his exchange of identities with Prince Otto carries your mind pleasantly back to a once famous scene in *Don César de Bazan*. But we think he has hit upon a really new idea in occupying the Prince's castle and tossing out the Prince's love souvenirs to the besieging forces.

As Otto is a German prince it is perhaps, for the time being, credible that he should have formed a museum of the letters, hats, sashes, and gowns left behind at the castle by the ladies of his transient affections. Rather than let his sweetheart fall into the hands of so compromising a squire of dames as Otto the museum-curator, Buxell surrenders to the law and you applaud the deed. When he ultimately escapes to Paris in the Prince's smartest tweed suit and heaviest fur-coat you feel that it will be an appropriate punishment for the Prince if these garments are deposited in the Musée Carnavalet.

It is—taken good-humouredly—a lively piece of extravagance, with the honours divided between Mr. Besier, the author, and Mr. Matheson Lang, the adventurous hero, and Mr. C. M. Lowne, the museum-keeping Prince, and Mr. Spencer Trevor, as a comic mayor, who to be a complete figure of fun lacks only song and dance. In his speech at the curtain-fall Mr. Lang remarked on the dissimilarity between *Buxell* and *Mr. Wu*. This seemed expounding the obvious.

The Weekly Dispatch.
(116th YEAR.)
LONDON: Carmelite House, E.C.
NOVEMBER 12, 1916.

"BUXELL" WANTS MUSIC.

If only Mr. Matheson Lang had got lyrics and a musical score hitched on to "Buxell," his new play at the Strand Theatre! As it is it possesses merits, but, with music!! I cannot understand why his many friends did not advise this course. The book seems to scream for music, for the plot has the light and airy touch of musical plays previous to André Messager's conquest with "Veronique," and the opportunities for the introduction of songs are frequent. Mr. Lang is a hero who is never conscious of real things, and Miss Alice Kelham (the newest arrival in farcical adventure from the land of musical comedy) is the hero's sweetheart, and almost sings her thoughts to him.

THE HECKLER.

Buxell, the hero of this play named after him, is not a very fascinating fellow *all* the time, but it is possible to learn from what others say of him (when he is absent) that he is no end of a good chap, and with that let us be satisfied. In the play he knocks everybody—including a German prince—"into a cocked hat," and escapes with his lady love from the condemned cell in a German prison to a life of better things in gay "Paree"! How much better, though, it all would have been if there had been lyrics and music!!! When Mr. Lang, in answer to a friendly reception from the first-night audience, came down the stage to make a speech a voice from the gallery asked him why he did not revive "Mr. Wu." The foolish fellow ought to have known that "Mr. Wu" had been withdrawn only three nights before. J. W.

OBEYING THE "GODS."

On the night of the first performance of "Buxell" at the Strand Theatre, just over a fortnight ago, a voice from the gallery advised Mr. Matheson Lang to revive "Mr. Wu." Mr. Lang is about to follow that course to-morrow evening, as he has found, he says, that there is not sufficient public support to warrant him keeping "Buxell" in the bill; he withdrew that piece last night. Other productions to end their season last night were "Broadway Jones" at the Princes Theatre, and "Extra Special" at the Kingsway Theatre. J. W.

To-Night, Wednesday, November 15th, 1916, at 8
(Subsequent Evenings at 8.30).

Frederick Harrison's Production

The Widow's Might

A Light Comedy in Three Acts,

By Leonard Huskinson & Christopher Sandeman.

Lady Deborah Carstairs	Ellis Jeffreys
Teddy Maynford	Gordon Ash (*By permission of Herbert Jay*)
Poppy, *his wife*	Marie Hemingway
Major Gerald Heathcote	Rupert Stutfield
Joseph Tollinder	Paul Arthur
Mabel, *his wife*	Athene Seyler
Rebecca Gluckstein	Nancy Price
Hilton	A. Harding Steerman
Jackson	Henry Daniell

Act I. - - -	At the Maynfords' House, Ascot.
Act II. - - -	Garden at Lady Deborah's Villa on the Thames. *Six days later.*
Act III. - - -	At Lady Deborah's House, London. *The next morning.*

D-10
3724
1916
Waters, J.
Plays

PRECEDED AT 7.30 (SUBSEQUENT EVENINGS AT 8) BY

POSTAL ORDERS.

A Comedy in One Act, by ROLAND PERTWEE.

Miss Budd	ESTHER WHITEHOUSE
Miss Evans	MARY CLARE
Miss Parker	ETHEL GRIFFIES
Gladys Graham	MADGE COMPTON
Ralph Wayne	HENRY DANIELL

SCENE—A Post Office.

The Plays produced for FREDERICK HARRISON by E. LYALL SWETE.

All male members of the cast are exempt from military service.

Scenery by JOSEPH and PHIL HARKER.

Dresses by MADAME HANDLEY SEYMOUR, except MISS PRICE'S Dresses in Acts I. & II., which have been made by LIBERTY.

Furniture by SPILLMAN & Co. Wigs by CLARKSON.

Stage Manager	REGINALD BACH
Musical Director	NORMAN O'NEILL

THREE MATINEES WEEKLY:
EVERY WEDNESDAY, THURSDAY & SATURDAY AT 2.30

Business Manager	HORACE WATSON

THE TIMES

THURSDAY, NOVEMBER 16, 1916.

"THE WIDOW'S MIGHT."

NEW COMEDY AT THE HAYMARKET.

BY LEONARD HUSKINSON AND CHRISTOPHER SANDEMAN.

Lady Deborah Carstairs	ELLIS JEFFREYS
Teddy Maynford	GORDON ASH
Percy, his wife	MARIE HEMINGWAY
Major Gerald Heathcote	RUPERT STUTFIELD
Joseph Tollinder	PAUL ARTHUR
Mabel, his wife	ATHENE SEYLER
Rebecca Gluckstein	NANCY PRICE
Hixon	A. HARDING STEERMAN
Jackson	HENRY DANIELL

The lightest of light comedies, which ought to please the town because it offers the town a story it can see in advance and wit it can take in without a headache. As is the way with light comedies, it is innocently artificial. Its couples are symmetrically paired, scene by scene, like the animals in a toy Noah's Ark, or marshalled in a row by some fairy-tale coincidence. Catch-words, such as "eat" among the women and "bally" among the men, regularly punctuate its dialogue. For a servant's exit there is the invariable formula, "That will do, James." In short, the authors—there are two of them, and they, too, are symmetrically arranged, one dark, the other fair—seem to have assiduously studied all the light comedies extant and neatly reproduced the orthodox tone and the accepted tricks. The result is you are never incommoded by the jolt of a novel idea or rudely startled into laughter. Anyhow, laugh you do, which is the great thing. The Comic Spirit is none the less welcome because you detect a familiar ring in his voice.

And the familiar ring in Miss Ellis Jeffrey's voice is a precious asset. It is because we all know this incomparable lady so well that we count ourselves in luck when we find her being freely and abundantly herself. Her gaiety, her shrewdness, her elegance, her unerring instinct for style—she exhibits the whole celebrated and highly-prized set as the merry widow of this merry play. Who cares whether she really loves the gentleman she plots to save from a co-respondency by pretending to be in love with him? Who cares, indeed, for the poor gentleman and his amorous embarrassments? No sensible playgoer gives a thought to the men why gyrate about Miss Jeffreys or about whom she gyrates, nor cares whether her love-affairs are real or pretended. Her charming personality, her air of feminine competence—or, rather, of her superiority to all masculine surroundings whatsoever—these are the things that matter. See them having free play, and all is momentarily for the best, even in this most war-stricken of all possible worlds. They were seen at their happiest last night.

Then there is clever, impishly clever, uncannily clever Miss Athène Seyler to keep her company; the dainty Miss Marie Hemingway; and Miss Nancy Price, who adroitly dashes a blotch of colour just where it was wanted in the foreground of the picture. The men—oh, well! the men were just taught their proper place for once; it was the ladies' evening.

APOLLO THEATRE.

Le

Licensed by the Lord Chamberlain to Tom B. Davis.

TWICE DAILY, AT 2.30 AND 8.30.

ANDRE CHARLOT

PRESENTS

A WORDLESS PLAY IN THREE ACTS

"A Pierrot's Christmas"

(Le Noel de Pierrot)

Written by Ferdinand Beissier. Music by Victor Monti.

The above play is produced by arrangement with G. Ricordi & Co.

CHARACTERS (in order of appearance).

Mme Pingouin (Pierrot's Housekeeper)	**DORA GREGORY**
Pierrot	**NORMAN McKINNEL**
Fanette	**JOAN MORGAN**
Jacques	**CECIL MANNERING**
Fanette (ten years later)	**MARY GLYNNE**
A Little Girl	**JOAN MORGAN**

Act I.	.. Pierrot's Dining Room (Hemsley)	Christmas 1825
Act II.	.. Pierrot's Garden (Marc Henri and Laverdet)	Summer 1835
Act III.	.. .. .. Same as Act I.	Winter 1843

The play produced by Norman McKinnel.

Mandoline Solo between Acts I. and II. played by Signor C. d'Amato.
"Noel," in the First Act, sung by Miss Guietta Crosman.
Dances arranged by Fred Farren.
Costumes by Alias, Ltd.

A CANTEEN PLAY IN TWO SCENES

"Poached Eggs and Pearls"

By Gertrude Jennings.

CHARACTERS (in order of appearance).

Lady Clara Teviot	**DORIS LYTTON**
By courtesy of Robert Courtneidge, Esq.	
Lady Mabel Couroby	**DOROTHY FANE**
The Duchess of Froom	**GERTRUDE SCOTT**
Miss Deacon	**BETTY WARD**
Lady Penzance	**ROSA SULLIVAN**
Bill	**BEN FIELD**
George	**EDDIE GARR**
Jimmy Ackland	**CECIL MANNERING**

Scene 1	The Canteen	(Leolyn Hart)
Scene 2	The Pantry ..	(Ditto)

The play produced by Norman McKinnel.

The Orchestra will play Scenes Pittoresques (*Massenet*) between the two plays.

In the afternoon, "POACHED EGGS AND PEARLS" will be played at **2.30** and "A PIERROT'S CHRISTMAS" at **3.30.**

In the evening, "A PIERROT'S CHRISTMAS at **8.30** and "POACHED EGGS AND PEARLS" at **10 p.m.**

PRICES OF ADMISSION:
Boxes, £1 1s to £5 5s. (Tax 2/- in the £)
Stalls 10/6 (Tax 1/-). Balcony Stalls 7/6 (Tax 6d.), last Row 6/- (Tax 6d.)
Upper Circle 5/- and 4/- (Tax 3d.) Pit 2/6 (Tax 2d.) Gallery 1/- (Tax 2d.
Box Office (Gerrard 3243). .. .. .. C. F. Barber.

General Manager ..	For Andre Charlot's Productions	... Arthur E. Eliot
Chief of Staff ..		.. David Miller
Business Manager ..	For Andre Charlot's Apollo Theatre Production	.. Hal Lewis
Musical Director ..		.. J. H. Squire
Stage Manager ..		.. Reginald Fry
Assist. Stage Manager		.. Charles Beard

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THE TIMES

WEDNESDAY, NOVEMBER 22, 1916.

Evidently the rich significance of Lord Burleigh's nod is the exception that proves the rule. Gesture does not, as a matter of fact, succeed in expressing anything beyond the simplest propositions and the most rudimentary emotions. I am glad or sorry; you make me tired: she is in love: come in or get out—such elements as these must be the stuff of every wordless play.

That, perhaps, is the reason why Pierrot at all ages remains a grown-up baby. His discontent is a pout or a shrug, his grief a convulsive sob, his joy a dance. In the long run life is a burden to him because he is a spoiled child, who has never learned to put away childish things. He ought not to have much facial expression, because that denotes a measure of intelligence which he is *ex officio* without. That is the justification of his traditional mask of flour. But Mr. Norman McKinnel elects to leave his eminently expressive countenance unfloured, and consequently looks a little too intellectual for his part.

It is an old tale, or two old tales, that he has to illustrate here. After beginning as Silas Marner, with his solitude relieved by the companionship of a foundling, he becomes our familiar friend the guardian in love with his ward, whom he has to resign to a sweetheart of her own age. It is all very pretty and tenderly sentimental, but it lacks the sly humour which is the salt of the classic Pierrot play, too famous to need naming. Of course Mr. McKinnel plays Pierrot, as he could play a broomstick, but, being so obviously bigger and deeper than any conceivable Pierrot, he gives you the impression of doing it for a wager. The music—an accompaniment rather than a commentary—is so sugary as to seem, in these times, as scandalous as iced cakes or chocolate creams.

"POACHED EGGS AND PEARLS."

If one adverts to these times it is because the other play in the bill, *Poached Eggs and Pearls*, by Miss Gertrude Jennings, is intimately concerned with them. You have the humours of a canteen run by ladies of fashion and harbouring pleasant little love-affairs among the sausages and-mashed. An elderly dame who smashes crockery and mistakes knife-powder for cocoa is drolly played by Miss Betty Ward, and a pretty young thing is duly presented as such by Miss Doris Lytton. As most playgoers know, Miss Jennings has a keen eye for actuality and a light touch in turning it to comic account. This little play of hers proved to be one of the happiest of war-time sketches, and the delighted house yesterday afternoon insisted upon her receiving their congratulations in person.

ONE of the most amused persons in the Apollo Theatre the other afternoon after the final scene of her short play "Poached Eggs and Pearls" was the author, Miss Gertrude Jennings. The uproarious laughter of the audience and their determination to make her take a "call" brought her smiling into the centre of the stage. But Miss Jennings is a quite unspoiled author, and I believe she would rather give the actors (although in this case it was the actresses) all the credit for the success that was made than claim any part of it for herself. This little piece of hers, with its two scenes laid in a London canteen run by titled ladies for the entertainment of soldiers, is "awfully" comical, and is easily the funniest so-called war play seen in London.

It is all simple, unpretentious comedy, an exaggerated but kindly burlesque of an amateurish effort to help the Tommies home on leave to get food and rest. How the ladies wait on the Tommies, mix up their food, and smash the crockery is laughable beyond description. Miss Betty Ward, who before now has made a hit in a play by Miss Jennings, is a genius of fun, and Miss Doris Lytton, who, in the opinion of many, is the most charming young actress on the London stage, succeeds equally well in a sentimental rôle.

WHY NOT WORDS?

The new three-act wordless play "A Pierrot's Christmas," which followed Miss Jennings's farce at the Apollo Theatre, found much favour with the majority of the audience. The story, in dumb show, of a pierrot, a middle-aged and lonely man, hanging up a shoe in expectation of a gift from Santa Claus and finding soon afterwards a tiny girl at his door, is not very new. Neither is the sequel—how ten years later he finds he loves this girl (now a young woman), and, learning that she loves a man of her own age, quarrels with her.

The last act shows how, many years later, the old pierrot is reconciled to his foster daughter through the coming into his home of her little girl. As far as the acting of the play went it left nothing wanting. Mr. Norman McKinnel is one of the ablest actors in England, and he was well supported, but the story is thin and old, and—well, to be short, if the story was worth telling, would it not have been worth the author's while writing the dialogue for his characters?

There was a musical accompaniment throughout—very pretty music by Victor Monti; but I found the printed outline of the story which was given with the programme much more helpful to an understanding of the story than was the music which was supposed to illustrate it. J. W.

ST. MARTIN'S THEATRE

WEST STREET, SHAFTESBURY AVENUE, W.C.

Licensee - B. A. MEYER Sole Lessee - CHARLES B. COCHRAN

THURSDAY, NOVEMBER 23rd, 1916, at 8

and EVERY EVENING at 8.15

FIRST MATINEE ON SATURDAY AT 2.30.

CHARLES B. COCHRAN'S

PRODUCTION

"HOUP LA!"

By FRED THOMPSON and HUGH E. WRIGHT

Music by NAT D. AYER and HOWARD TALBOT

Staged by FRANK COLLINS. Dances and Ensemble by J. W. JACKSON

Tillie Runstead (*Mlle. Josephine et de Cirque*)	GERTIE MILLAR
Peter Carey (*A Pôle Plume*)	NAT D. AYER
Christopher Blewitt (*His Brother*)	[illegible]
George Runstead (*A Circus Proprietor*)	[illegible]
Damocles (*A Sword Swallow*)	[illegible]
Aggie (*Of the Circus*)	DAISY BURRELL
Marmaduke Bruce (*Business Manager of the Circus*)	GEORGE GRAVES

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A Bear Trainer	KATHLEEN LOWER
A Japanese Juggler	DAISY DAVIS
A Cockatoo Trainer	MOLLY VERE
[illegible]	DOROTHY ST. RUTH & AMY VERITY
[illegible]	MAMIE WHITTAKER
[illegible]	LUCY MARSHALL
[illegible]	OLIVE ATKINSON
[illegible] Rider	CISSIE LORRAINE
[illegible]	ROBERT VINCENT
[illegible] Norland	MARGOT ERSKINE
[illegible] Diana Lafleur	ELSIE SCOTT
[illegible]	ELIZABETH BEERBOHM
[illegible]	MAVIS [illegible]
[illegible]	VIOLET [illegible]
[illegible]	PEPITA [illegible]
[illegible]	BINNIE HALE
[illegible]	IVY TRESSANDE
[illegible]	LOUIE OWEN
[illegible]	VERA NEVELL
[illegible]	VALERIE MAY
[illegible]	MADELEINE CHOISEUL
[illegible]	BEA ADAMS

Other Circus Artists

Lovely of Paris

[illegible] HOLLANDS, [illegible] May Latin, Lucy Riley

[illegible] Mecca

[illegible] are erected from Heron's designs and under the personal [illegible] the well known theatre architect, W. G. R. SPRAGUE

[illegible] 10 to 10. Telephone: Gerrard 1243 & 3416.

MATINEES WEDNESDAYS AND SATURDAYS 2.30

[illegible]	CLIVE R. McKEE
[illegible]	J. W. WOOD-INGRAM
[illegible]	C. B. WILLIAMS
[illegible]	JAMES SALE

The Weekly Dispatch.

(116th YEAR.)

LONDON: Carmelite House, E.C.

NOVEMBER 26, 1916.

HUMOUR IN GRAVES.

Two "colonies" were numerously represented at the opening of St. Martin's Theatre on Monday evening. One was the American colony, the other was the colony that rallies round Ciro's. During the course of the evening Mr. George Graves, on the stage, murmured more than once, "Mr. Muskett was very hard," and the colonists (both sorts) understood and laughed, but not too loudly.

I do not know why the Americans rallied in such unusual numbers at the opening of St. Martin's Theatre, except it be that much of the music was by their young countryman Nat D. Ayer, that he also played the hero in the story, and that Mr. Rube Welch and Miss Ida Adams are also Americans. They certainly did not see much in the way of a musical play. There was not one funny or witty line in the whole business, except what George Graves spoke, and he certainly did hold his end up; in fact, as far as fun is concerned, he was the only player on the stage. With the exception of "You Can't Love as I Do," written by Paul Rubens (for Miss Gertie Millar), and "L'Amour est Bon," for the charming French newcomer, Mlle. Choiseuille, there is nothing distinctive in the musical numbers.

A BEAUTIFUL THEATRE.

Some of the things that struck me at St. Martin's Theatre is how much better this house looks than do the "creams and gold" that have been doing duty as modern theatres this many a day in the West End. Brown and blue, and here and there a line of gold. Walnut instead of plaster, reflecting lights instead of garish electroliers give it an air that is welcome. I did not like Mr. Cochran's offering, but I am confident he will soon get on the right track. A great artist like Miss Gertie Millar wants a play with an acting part, and why—oh, why?—did she not have even a chance to show us some of her wonderful dancing? For one thing, however, Mr. Cochran did not fail to prove his gift of knowing how to discover new artists. Mlle. Choiseuille, from Paris, is delightful. It is a treat to hear her speak, to hear her sing, to see how she walks. She has personality and charm, and the young men from the Embassies, who were very numerous at St. Martin's, acclaimed her. Lily Elsie, Mabel Sealby, Julia James, Ethel Levey, all of them there, thought her charming. J. W.

LONDON'S NEW THEATRE.

Why are so many people anxious to credit Charles B. Cochran with presenting London with a new playhouse? *He* did not build St. Martin's Theatre. The idea of erecting a theatre there belongs to Bertie A. Meyer, and it was he who planned the enterprise and employed Mr. W. G. R. Sprague to design the theatre. Three years ago Bertie Meyer told me he was going to build a house next to the Ambassadors Theatre (which was erected by Herbert Jay), and that he would have no stucco plaster interior, but instead would build a theatre panelled throughout the auditorium with polished wood. When the war broke out Bertie Meyer got into khaki, and eventually, seeing no likelihood of taking up active management in the near future, let the house to Charles Cochran. His name, however, appeared on the first night programme as licensee. J. W.

Daily Mail

THE PAPER THAT IS COMBING THEM OUT.

EDITORIAL OFFICES, CARMELITE HOUSE, E.C.

MONDAY, DECEMBER 4, 1916.

FAILURE OF GUINEA STALLS.

To the Editor of *the Daily Mail.*

Sir,—I have never had any use for the half-dozen conventional excuses with which theatrical managers are wont to explain changes in their arrangements of which the cause is obvious. I prefer to play the candid friend even to my own most cherished schemes. Among them was the guinea stall in my theatre de luxe, the St. Martin's.

I still believe in the eventual possibilities of an expensive seat for an expensive entertainment. But in the meantime circumstances are against me. The public demand for economy is insistent. Moreover, while I maintain that "Houp-La!" is far above the average musical comedy—in idea, in embellishment, and in interpretation—it does not, I admit, achieve that preciosity of distinction at which I aimed. Probably it will in time, for I shall never tire in improvement.

But in the meantime I want my artists to have the stimulus of the stalls full of enthusiastic admirers rather than, as they have been, sixty to seventy-five per cent. full of playgoers somewhat subdued by the sense of a vacuum. So from Monday onward the stalls at the St. Martin's will sell, I hope outright, at the uniform price of half a guinea.

CHARLES B. COCHRAN.

49, Old Bond-street.

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THE

PRINCES THEATRE,

TOP OF SHAFTESBURY AVENUE.

On SATURDAY AFTERNOON, DECEMBER 2nd, 1916, and TWICE DAILY at 2.15 and 8 o'clock,

SEYMOUR HICKS and ELLALINE TERRISS

WILL PRESENT

"BLUEBELL IN FAIRYLAND"

A Musical Dream Play in Two Acts.

By SEYMOUR HICKS and WALTER SLAUGHTER.

Lyrics by Aubrey Hopwood.

New Numbers by Herman Darewski. New Lyrics by Clifford Grey.

PRINCES THEATRE

SEYMOUR HICKS AND ELLALINE TERRISS

IN THE WONDERFUL MUSICAL DREAM PLAY

Bluebell in Fairyland

DAILY MATINEES AT 2.15 EVENINGS AT 8.0

The Weekly Dispatch.

(116th YEAR.)

LONDON: Carmelite House, E.C.

DECEMBER 3, 1916.

"BLUEBELL IN FAIRYLAND."

Charming Fairy Play at the Prince's Theatre.

Mr. Seymour Hicks and Miss Ellaline Terriss have every reason to congratulate themselves on the whole-hearted success of their delightful production of "Bluebell in Fairyland" at the Prince's Theatre yesterday.

It is fifteen years now since this charming fairy play, by Seymour Hicks and the late Walter Slaughter, was produced at the Vaudeville Theatre, but yesterday it seemed as fresh as ever and even more charming than when it last was played. Seymour Hicks was evidently not content to rely on all its former and numerous attractive features. It is full of new effects, new amusing scenes, new sayings that cause roars of laughter, and new songs with music by Herman Darewski that compel insistent encores. Darewski has written songs that all can sing, and "I Want You Just as Much" is perhaps the chief prize. It certainly got a tumultuous reception, but just the same could be said of other of his songs—"If They Made Me King of England," "Thumbs Up," and "Come Along."

It was pleasant to find Mr. J. C. Buckstone—as in the original production—appearing again with Mr. Hicks and Miss Terriss, and to find Miss Mollie Lowell helping splendidly to keep up the humour of the play, to which Mr. Fred Farren and Mr. Johnny Danvers gave invaluable help.

Dicky .. .. (a Crossing Sweeper) .. .. SEYMOUR HICKS

Mr. Joplin, a City Merchant ... ... The Reigning King ... ... J. C. BUCKSTONE
Policeman 14C ... ... The Reigning Queen ... ... MOLLIE LOWELL
Peter, the Cat ... ... First Maid of Honour ... ... MAY TAVERNER
Slim, another Cat ... ... Second Maid of Honour ... ... PHYLLIS SYDNEY
First Bootblack ... ... Yellow Dwarf ... ... JACK RENSHAW
Second Bootblack ... ... The Thrush ... ... JACK BELFORD
Bluebell's Good Fairy ... ... The Cock Sparrow ... ... DOROTHY EAGLE
Mrs. Hearty ... ... The Hen Sparrow ... ... CISSIE LENNARD
Mab, } Bluebell's Two ... ... The Beetle ... ... SORA STROBEL
Winny } Little Sisters ... ... The Fox ... ... SYLVIA AGHAM
Will } Mr. Joplin's Footmen ... ... The Goose ... ... EVA CLERMONT
Won't } ... ... Cock Robin ... ... RITA PAGE
Meg ... ... The Fish ... ... MIGNON MORENZA
Bess ... ... The Dove ... ... HARRY HARRISON
Kate ... ... The Kite ... ... GLADYS DEANE
Nell } Flower Girls ... ... Black Rabbit ... ... DORIS PALMER
Pollie } ... ... The Bull ... ... CHARLES CECIL
Annie } ... ... The Frog ... ... CHARLES McCONNELL
Madge } ... ... The Will-o'-the-Wisp ... ... RITA GLYNDE
Sally } ... ... Second Will-o'-the-Wisp ... ... MONICA NOYES
A Rich Lady ... ... Third Will-o'-the-Wisp ... ... VIOLET MARLEY
The Sleepy King ... ... The Water Lily ... ... ALICE COOMBE
The Owl ... ... First Gentle Ballerina ... ... ESMA HOLDERNESS
Bib } Two ... ... The Pierrot ... ... LEONARD BYRON
Bob } Schoolboys ... AND ... The Doll ... ... DOROTHY EAGLE
First Fairy ... ... GLADYS COWELL
Second Fairy ... ... RENEE STETTON
Third Fairy ... ... DOROTHY ARDLEY

Bluebell .. .. (a Little London Flower Girl) .. .. .. ELLALINE TERRISS

Chorus of Flower Girls, Shoeblacks, Fairies, Birds, etc., etc., etc.

ACT I.—IN THE PLAY. ACT II. IN THE DREAM.

Scene 1 ... Outside Mr. Joplin's House, Christmas Eve ... Scene 1 ... The Home of the Will-o'-the-Wisp
Scene 2 ... ... In Shopland, Christmas Eve ... Scene 2 ... ... The Enchanted Glade
Scene 3 ... Bluebell's Garret in Drury Lane Midnight ... Scene 3 ... ... Under the Earth
Scene 4 ... Fairyland—The Garden of the Castle ... Scene 4 ... ... The Hall of the Castle
Scene 5 ... ... Bluebell's Garret again

DANCES AND CHORUS ARRANGEMENTS BY FRED FARREN.

THE GENEE BALLET MOST KINDLY ARRANGED BY Mdlle. ADELINE GENEE.

PLAY PRODUCED BY SEYMOUR HICKS.

The Entire Production designed by the eminent French Artist M. GEORGE de FEURE.

Properties by F. LABIAUX. Wigs, etc. by CLARKSON. Electrical Effects by J. G. ELLIS.

The Musical Numbers of the Play and "Fumbs Up" Souvenirs by Hanley Bros. on Sale in the Theatre.

Acting Manager - G. E. DRACO — Musical Director - ALLAN GREY.

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WYNDHAM'S THEATRE

PROPRIETORS: SIR CHARLES WYNDHAM & MISS MARY MOORE.

To-day, Wednesday, December 6, 1916, at 2.15

FRANK CURZON & GERALD DU MAURIER'S

New Production

London Pride.

by

GLADYS UNGER & A. NEIL LYONS

A London Play for London People

In Four Acts and Eight Scenes

Act One.

SCENE I.—Nos. 5, 7 and 9, Bunters Row, Silverside, London, E.

Early in August, 1914.

"Hello, Cherry!"
"Hello, Boy!"

Mrs. Tunks	Ada King
Mrs. Pennylove	Florence Harwood
Will Mooney	Will West
Victoria Pennylove	Gladys Gordon
Alfred Tunks	Alfred Bishop
Cherry Walters	Mabel Russell
Mr. Councillor Garlic	Stanley Turnbull
Cuthbert Tunks	Gerald du Maurier

SCENE II.—Messrs. Mooney and Tunks' London Headquarters.

Fifteen days later.

"We shan't be partners for very long."

Alfred Tunks	Alfred Bishop
Will Mooney	Will West
Cuthbert Tunks	Gerald du Maurier
Mrs. Tunks	Ada King
Cherry Walters	Mabel Russell
Small Boy	Charlie Wade
Small Girl	Frances Davis
Mr. Councillor Garlic	Stanley Turnbull

Act Two.

SCENE I.—Somewhere in France.

A year later.

"What about my leaf?"

Menzies	John Astley
Moggeridge	Wallett Waller
Guppy	Herbert Sparling
Cuthbert Tunks	Gerald du Maurier
Sergeant Wilson	G. Dickson Kenwin

SCENE II.—Somewhere Else in France.

The following day.

"I've stubbed me nails a bit."

Two French Peasants	Henri Laurent Jean Marechal
A Recruit	Charles Bishop
Will Mooney	Will West
Desiree	Helen Morris
Cuthbert Tunks	Gerald du Maurier
Menzies	John Astley

Act Three.

SCENE I.—The Long Room, Great Topleigh Manor, Hants.

Five days later.

"Who's swingin' the lead?"

Sister	Avice Roland
Bunting	Forrester Harvey
Matron	Jean Cadell
Cherry Walters	Mabel Russell
Cuthbert Tunks	Gerald du Maurier
Bed No. 1	Jerome Murphy
Bed No. 2	Arthur Grayson
Bed No. 4	F. Reid
Miss Topleigh-Trevor	Rosa Lynd

SCENE II.—The Summerhouse, Great Topleigh Manor, Hants.

Eight days later.

"Well, it ain't very private, but it ain't too public."

Sister	Avice Roland
Bunting	Forrester Harvey
Matron	Jean Cadell
Cherry Walters	Mabel Russell
Cuthbert Tunks	Gerald du Maurier
Bed No. 1	Jerome Murphy
Bed No. 2	Arthur Grayson
Miss Topleigh-Trevor	Rosa Lynd

Act Four.

SCENE I.—Orderly Room at Regimental Depot of the Royal Halberdiers.

Three hours later.

"I don't love him, not to say love him."

A Corporal	Arthur Kennedy
Sergeant-Major Baldock	A. E. George
Cherry Walters	Mabel Russell
Bunting	Forrester Harvey
Miss Topleigh-Trevor	Rosa Lynd
Cuthbert Tunks	Gerald du Maurier
Sergeant Wilson	G. Dickson Kenwin

SCENE II.—Nos. 5, 7 and 9, Bunters Row, Silverside, London, E.

Half-an-hour later.

"Grenidge Park to-morrow: eh?"

Mayor of Silverside	Stanley Turnbull
Alfred Tunks	Alfred Bishop
Mrs. Tunks	Ada King
Pearly King	F. Mortimer
Sergeant-Major Baldock	A. E. George
Cherry Walters	Mabel Russell
Miss Topleigh-Trevor	Rosa Lynd
Bunting	Forrester Harvey
Cuthbert Tunks	Gerald du Maurier
Mrs. Pennylove	Florence Harwood
Victoria Pennylove	Gladys Gordon
Sergeant Wilson	G. Dickson Kenwin

The Prelude to "London Pride" has been arranged by Mr. ERNEST BUCALOSSI, Musical Director.

MATINEE DAILY at 2.15.
EVENING PERFORMANCES every THURSDAY and SATURDAY at 8.15.

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1916
Waters, J.
Plays

THE TIMES

THURSDAY, DECEMBER 7, 1916.

A war-play of the more comfortable sort, that is, without Germans or spies, and, parenthetically, a coster-play about pearlies and donahs and donkey-carts (though donahs are never mentioned—perhaps the name is obsolete—and costermongers are apparently known *inter se* as fruit-merchants).

Mr. Tunks, the rising hope of the fruit-merchants and champion middleweight of Silverside, E., permits himself to be adored, for choice in Greenwich Park, by Miss Cherry Walters, from the pickle factory, but leaves her and the movies and fried 'addicks and all the other delights of peace at the bugle-call in August, 1914, to become Private Tunks somewhere in France. A dozen months later he is the perfect soldier, grubby and grousing and volunteering for bombing-parties, but determined to take his few days in Blighty, notwithstanding that his leave has for some bad reason or other been stopped. To which mad end he swops name and number-plate with a dead comrade, and, slightly wounded, finds his way to a hospital in the Home Counties as a remarkable case of lost memory. There he is recognized by Miss Walters, now a ward-maid, but stoutly denies his identity, lest he be shot as a deserter, and no doubt he would have gone on personating his dead comrade for ever had not that comrade been awarded the D.C.M.—a quandary which puts him upon his honour to report himself to his regimental H.-Q. as the Tunks that he is. Thereupon he is promptly handed over, not to a firing-party, but to a motor-party bound for Silverside, E., where the Mayor, in full robes, is pronouncing before the assembled fruit-merchants a eulogy of their presumably dead hero. For Tunks, who got the D.C.M. as somebody else, has got the V.C. on his own. So to-morrow he and Miss Walters will have a day in Greenwich Park.

It is all very pleasant fun—fun of costermongers in the domestic circle and the business scene, fun of soldiers in dug-outs and French village *cafés* and convalescent wards—and the best of it falls to the share of Mr. du Maurier and Miss Mabel Russell, remarkable cockneys both and (at any rate, one supposes) meticulously faithful representatives of Silverside, E. Mr. Alfred Bishop and Mr. A. E. George make the most of minor chances; Miss Jean Cadell, as a hospital matron, is the very thing; Miss Helen Morris achieves a capital French accent; and Miss Rosa Lynd cleverly caricatures the familiar type of fashionable dame who pets lonely soldiers. The house resounded from first to last with the liveliest applause.

The Weekly Dispatch.
(116th YEAR.)

LONDON: Carmelite House, E.C.

DECEMBER 10, 1916.

PLAY FOR ALL PEOPLE.

On the playbill that Gerald du Maurier and Frank Curzon have had printed for "London Pride" at Wyndham's Theatre there appears the line: "A London Play for London People." Now I think it is a play for all people. A human, touching, humorous story, told in a simple way, without attempt at wit, yet full of genuine humour. The story is, we may naturally assume, one of A. Neil Lyons's own, and Miss Gladys Unger has put it into the form of a play. It is in four acts and eight scenes, and tells the history of young Cuthbert Tunks, costermonger in the East End—speciality vegetables—who when the war broke out, two years ago, left his little business and enlisted. There is a Spanish proverb to the effect that "There is a tear on the eyelid of every jest," and there is one scene holding the final moment of the first act of this homely human narrative that drew something nearly akin to a sob from the audience that filled the theatre for the first performance.

A QUAINT PLAYBILL.

Gerald du Maurier or Neil Lyons conceived the odd thought of having printed for "London Pride" a playbill that is a reproduction of the old-time playbill—the dusty, yellow-coloured sheet of a hundred years or more ago, with a rough and coloured print at top showing a woman with donkey and barrow calling her wares in the street. It is a playbill of quaint conceit, and ignores everything in the shape of trade advertisements. The specimens of floral offerings at the foot of the bill are delightfully precious, though I can well believe that in real life such flowers if offered to a "star" at the end of a "first night" would cause an estrangement. Gerald du Maurier, Alfred Bishop, Charles Bishop, Ada King, and Mabel Russell were the best where all were good, and among several amusing lines the one that fixed itself in my memory (Gerald du Maurier spoke it) was, "Anyone to hear you talk would think you were a member of Parliament, not a man!" J.W.

GERALD DU MAURIER'S FIND.

Gerald du Maurier has certainly discovered a really clever young actress in Flora Le Breton, whom he took from the Academy of Dramatic Art to succeed Mabel Russell in the leading part in "London Pride" at Wyndham's Theatre. She is a young girl, only 17, and plays Cherry Walters with a rare sense of character, so much so that it is almost impossible to realise that she is now making her first public appearance on a stage. She is a very pretty girl, with a bright, animated face. She enunciates her words so clearly, too, just as well as Mabel Russell, and she was one of the few who did. She walks, too, like a girl who will dance well if ever she wants to. [illegible]

D-10
3724
1916
Waters, J.
Plays

The Stage.

Established 1880.

LONDON, THURSDAY, DEC. 21, 1916.

THE ST. JAMES'S.

"Charley's Aunt" Revived.

This is, we think, the twelfth Christmas season during which "Charley's Aunt" has formed the holiday attraction at one or other of the some dozen or more West End theatres at which "the Old Lady from Brazil, where the nuts come from," has proved a welcome guest. After visiting a succession of houses of medium size, the popular and "still-running" farce of Brandon-Thomas found a new home last Christmas in the vast spaces of the London Opera House, and a compromise has been made this season by the migration to the St. James's, where Mr. Edwin T. Hoys is presenting this favourite piece of holiday-makers (and there seem still to be many left) twice daily, in the afternoon and in the evening, the performances, of course, being given by the Brandon-Thomas company, with personnel half changed since the London Opera House engagement. Miss Amy Brandon-Thomas is seen again in her lively and archly provocative assumption of Kitty Verdun, her well-graced performance of which part the author's talented daughter sets off by the wearing of some striking modern dresses.

Mr. George Grossmith's and Mr. Edward Laurillard's Production, in conjunction with The Gaiety Theatre Company,

OF

THEODORE & CO.,

A NEW MUSICAL PLAY.

By H. M. HARWOOD & GEORGE GROSSMITH
(Founded on the French of Nancey & Armont).

Music by Ivor Novello & Jerome D. Kern.
Lyrics by Adrian Ross & Clifford Grey.

Lord Theodore Wragge	Mr. AUSTIN MELFORD
Bompas, 24th Duke of Shetland	Mr. DAVY BURNABY
Right Hon George Wye' ... (*Minister of Movies*)	Mr. FRED LESLIE
Mr. Blissett ... (*A Husband*) ...	Mr. FREDERICK MORANT
Cosmo Legallos	Mr. HENRI LEONI
Mr. Satterthwaite ... (*Of Dowton*)	... Mr. VICTOR GOURIET
Crump	... Mr. ROBERT NAINBY
Delatour ... (*Manager of the New Casino*)	Mr. FRANK HECTOR
A Man with a Blue Envelope ...	Mr. FRANK ATTREE
The Emir of Baluchistan	Mr. J. GRANDE
His Interpreter	... Mr. FRED RAYNHAM
AND	
Pony Twitchin ... (*Of the "Crimson Comics"*)	... Mr. LESLIE HENSON
Lady Theresa Wye	Miss GLADYS HOMFREY
Lady Pansy ... (*The Duke's Daughter*)	Miss MADGE SAUNDERS
Hon. Sapphire Blissett	Miss JULIA JAMES

Fudge Robinson (*Of the "Crimson Comics"*)		Miss PEGGY KURTON
Alma, "The Statue of Liberty"	(*Of the New Casino*)	Miss IRENE RICHARDS
Cleo, "The Tiptoe Queen"		Miss ADRAH FAIR
Lady Diana Camden	(*Pansy's Friends*)	Miss IVEY COLLETTE
Lady Moya		Miss VIOLET ASHTON
Molly Pershore		Miss BARBARA DUNBAR
Marjorie Carstairs		Miss CONNIE GUY
Lady Lilly		Miss DOROTHY BOURN
Lady Billy		Miss LILIAN CALDICOTT
Elizabeth Anne	(*Mr. Satterthwaite's Daughters*)	Miss MARGARET GAMBLE
Mary Ellen		Miss MAUDIE DUNHAM
Ethel Emily		Miss JOYCE BARBOUR
Rosa Maud		Miss DOROTHY KING
Matilda Kate		Miss CHERRY CONSTANT
Harriett Jane		Miss MERCIA SWINBURNE
Charwoman		Miss MURIEL BARNBY

Special Dance in Scene 3 by Miss ADRAH FAIR and Mr. ROBERT ROBERTY.

Act I. (Joseph & Phil Harker) **Drawing Room at Shetland House, W.**
Scene 2 (Joseph & Phil Harker) **Box Office of the New Casino**

Act II. Scene 1 (Alfred E. Craven) **Mr. Wye's Flat, 300, Clarges Street**
Scene 3 (Alfred E. Craven) **Vestibule of the New Casino**

The Play Produced by AUSTEN HURGON.

"I'm getting such a Big Girl now," composed by Philip Braham. "Little Boy, Little Girl," composed by Melville Gideon.
"Minor Objections," composed by Paul A. Rubens.

The Vocal Score published by Ascherberg, Hopwood & Crew, Ltd., 16, Mortimer Street, London, W.

Principals' Modern Dresses and Cloaks designed and made by Jules Poiret, Elspeth Phelps and Lucile, Ltd. Fancy Costumes designed and executed by Jules Poiret and B. J. Simmons & Co. Other Costumes by Morris Angel & Son and Burkinshaw & Knights.
Hats by Maison Lewis, Zyrot & Cie, Jules Poiret & Elspeth Phelps. Shoes by H. & M. Rayne. Scenery built by J. Brunskill. Furniture by Hampton & Sons. Wigs by Clarkson
Dancing Mistress, Miss Gwladys Dillon.

Musical Director ... ... WILLY REDSTONE | Stage Manager ... ... CHARLES A. MAYNARD

Box Office (J. H. Jubb) Open Daily from 10 to 10. Telephone: Gerrard 2780.

NEAREST UNDERGROUND STATIONS CHARING CROSS AND STRAND.

Extract from the Lord Chamberlain's Regulations:—The safety curtain fitted in the proscenium opening must be lowered daily in the presence of the audience, about the middle of the performance, so as to ensure the arrangement being in proper working order.

D-10
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Waters, J.
Plays

St. James's Theatre

14 Dec

KING STREET.
ST. JAMES'S, S.W.

Sole Lessee and Manager - SIR GEORGE ALEXANDER

1890—1916

Christmas Season 1916=1917

EVERY AFTERNOON and EVENING at 2.30 and 8

CHARLEY'S AUNT

By BRANDON THOMAS

Colonel Sir Francis Chesney, Bart. ...	...	Mr. J. R. CRAUFORD
Stephen Spettigue ...	*(Solicitor, Oxford)* ...	Mr. JAMES E. PAGE
Jack Chesney	*Undergraduates at St. Oldes' College, Oxford*	Mr. SCOTT SUNDERLAND
Charles Wykeham		Mr. ANTONY HOLLES
Lord Fancourt Babberly		Mr. PERCY CRAWFORD
Brassett ...	... *(a College Scout)*	Mr. SYDNEY COMPTON
Donna Lucia d'Alvadorez, from Brazil ...	...	Miss ADA FERRAR
Kitty Verdun ...	... *(Spettigue's Ward)*	Miss AMY BRANDON-THOMAS
Ela Delahay ...	... *(an Orphan)* ...	Miss MARGOT SPENCER
Amy Spettigue ...	... *(Spettigue's Niece)* ...	Miss EDITH HOBBS

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PANTON STREET, HAYMARKET, Nearest Station Piccadilly Tube.

Sole Lessee ... ... Mr. ARTHUR CHUDLEIGH.

EVERY EVENING AT 8.15. MONDAYS FRIDAYS AND SATURDAYS AT 2.15.

ANDRE CHARLOT

PRESENTS

"SEE-SAW!"

A New Musical Show in Two Acts and Ten Scenes.
By ARTHUR E. ELIOT, HERBERT SARGENT and ARTHUR WEIGALL.
Edited by R. C. CARTON.
Music by IVOR NOVELLO, PHILIP BRAHAM, WILLY REDSTONE and others.
Lyrics by A. B. MILLS, ARTHUR WEIGALL and others.
Scenery by ARTHUR WEIGALL, MARC HENRI and LAVERDET.
Stage production by ERNEST DAGNELL and DAVID MILLER.
Dances and Ensembles by GEORGE SHURLEY.

ANDRE CHARLOT

Presents

"SEE-SAW!"

with

ARTHUR HATHERTON	RUBY MILLER	JACK HULBERT
EILEEN MOLYNEUX	WILLY DANVERS	DORIS BARRINGTON
EDRIS COOMBS	JIMMIE LESLIE	WINNIE MELVILLE
IRENE GREVILLE	SERGE MOROZOFF	MALVINA LONGFELLOW
BETTY BLAKE	NORMAN BOWYER	JOSY DEMEUSE

and JOHN HUMPHRIES

and PHYLLIS MONKMAN

COMEDY THEATRE
14/12/16
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Stalls
6
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1916
Waters, J.
Plays

The Weekly Dispatch.
(116th YEAR.)
LONDON: Carmelite House, E.C.
DECEMBER 17, 1916.

REVUES NOT NOVELTIES NOW.

Another new revue made its appearance at the Comedy Theatre on Thursday, and while found very acceptable by the audience, gave one the very distinct impression that revues have ceased to be novelties. The artists are doing the things that have pleased other audiences, and doing them very well. There is a chorus of very pretty girls, and Philip Braham has written several very tuneful songs for them and for the principals too. There is no outstanding feature in "See-Saw"—nothing to carry away. It is just tuneful and pretty, and at times amusing. It is much better than many that we have seen at West End theatres, but I think its greatest admirer would find it hard to say what it is all about, or which artist made the greatest success. I would not care to express an opinion. J. W.

PRINCE OF WALES THEATRE.

Proprietress: Miss Edgar Bruce.
Lessees and Managers: Arthur Aldin, Ltd.
(Licensed by the Lord Chamberlain to Mr. John Highfield Leigh.)

EVERY AFTERNOON AT 2.30.

ARTHUR ALDIN'S
PRODUCTION

"THE HAPPY FAMILY"

AN ORIGINAL CHILDREN'S PLAY.
By CECIL ALDIN and ADRIAN ROSS.
Music by CUTHBERT CLARKE. Lyrics by ADRIAN ROSS.
Produced by DONALD CALTHROP.
Dances and Ensembles by FRED FARREN.
(Assisted by Gwladys Dillon)

CHARACTERS (in the order in which they appear).

Act I.

Courtyard of Barrow Grange .. .. (Raphael)

McLacilan (Gardener)	GEORGE TAWDE
Mary (Maid)	MOLLY BURTON
Giles (Under Gardener)	CECIL WARWICK
Theophilus Pennithorne, J.P. (Owner of Barrow Grange)	G. V. FRANCE
Barbara Pennithorne (his Niece)	MIMI CRAWFORD
Robert Pennithorne (his Nephew)	BERTRAM SIEM
Elsie Pennithorne (his Niece)	FABIA DRAKE
Mdlle Aimée Detous (Governess)	OLGA WARD
Jim	HIMSELF
Jack Morrison (a Sandhurst Cadet)	NOEL COWARD
Miss Desmond	HELENE STIRLING

REVUE CHILDREN.

Edna Maude, Winnie Dailey, Florence Bayfield, Phyllis Symondson, Primrose Morgan, Ruth French, Marjorie Coulson, Elsie Charpentier, Queenie Ashton, Syril Faye, Roy Lennol, Cyril Doughty.

VILLAGE CHILDREN.

Molly Gilmour, L. Tottenham, Olga Sydney, Dolly Neave.

P.W.T.
M
18/12/1916
Orch. Stall
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ACT II.

Scene 1	**The Old Barn**	(Raphael)
Scene 2	**The Avenue**	,,

Doodler (Cock)	**FRANK BUTT**
Speckler (Hen)	**RUTH FRENCH**
Master Quack (Ducks)	**EDNA MAUDE**
Miss Quack (Ducks)	**FLORENCE BAYFIELD**
Sharp (Bantam)	**M. MORETON**
Peter (Pig)	**WILLIAM CROMWELL**

Pigs.

H. Ainley, J. Ainley, B. Perrier, K. Burchell.

Humpty (Pet Rabbits)	**PHYLLIS SYMONDSON**
Dumpty (Pet Rabbits)	**LINDA TOTTENHAM**
Tabitha (Cat)	**WINNIE DALLEY**
Forager (Hounds)	**MOLLY GILMOUR**
Thunderer (Hounds)	**MERLE TOTTENHAM**
Rags (Terrier)	**ROY LENNOL**
Jim (Sheepdog)	**CECIL WARWICK**
Gobble (Turkey)	**ELSIE CHARPENTIER**
Bunnie (Wild Rabbits)	**PRIMROSE MORGAN**
Brownie (Wild Rabbits)	**IRENE ANDREWS**

Ducklings.

Sybil Fayl, E. Richards, K. Hastings, Olga Sydney, Queenie Ashton.

Tiny .. .. **ROSIE ANDREWS**

Rabbits.

Hermia Hilaire, M. Stevens, K. & J. Leverson

Sly (Fox)	**MARJORIE COULSON**
Slippery (Vixen)	**M. MASSER**
Fritz (Dachshund)	**DOLLY NEAVE**

(An Interval of three minutes between Scene 1 and Scene 2, Act II.)

THE ORCHESTRA UNDER THE DIRECTION OF THE COMPOSER

Scenery and Animals designed by Cecil Aldin.

Dresses by Callot. Hats by Jay Ltd. Animals by Clarkson, Mayer M. Burton.

BUSINESS MANAGER	WILLIAM ALBERT
Stage Manager	Charles Russ

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Pit 2/6 (Tax 2d.) Gallery 1s. (Tax 2d.)
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The nearest Tube Stations to this Theatre are Piccadilly Circus and Leicester Square.

A PLAY FOR ANIMAL-LOVERS.

Cecil Aldin is a delightful artist who paints delightful pictures of animals—paints them so charmingly that young and old love them. The Society for the Prevention of Cruelty to Animals owes Cecil Aldin a great debt, for he wins friends every day to the cause of the dumb things that cannot defend themselves against ill-treatment. Last week at the Prince of Wales Theatre a charming children's play, written by himself and Adrian Ross, founded on his picture-books, was presented for a season of matinées, to run right through the holidays. It was a success, too, I am glad to say. Not a sensational success, such as a play about burglars, bandits, or train robbers would secure, but just a really "sure success" of happy incidents and happy people and happy little animals, and so, I suppose, that is why the authors have called it "The Happy Family."

J. W.

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1916
Waters, J.
Plays

STRAND THEATRE

LESSEES & MANAGERS .. .. JOSÉ G. LEVY and T. DOTT

EVENINGS ONLY AT 8.

By arrangement with JOSÉ G. LEVY

J. BANNISTER HOWARD PRESENTS

"The Belle of New York"

(**MISS IRIS HOEY as Violet Grey,** by kind permission of Mr. Alfred Butt)

CHARACTERS.

Ichabod Bronson (President of the Young Men's Reseue League and Anti-Cigarette Society of Cohoes)	**Mr. PADDY DUPRES**
Harry Bronson (his Son, a Young Spendthrift)	**Mr. KENNETH KENT**
Karl Von Pumpernick (a Polite Lunatic)	**Mr. PETE GARDNER**
"Doc" Snifkins (the Father of the Queen of Comic Opera)	**Mr. HARRY COURTIN**
"Blinky Bill" McQuirk (a Mixed-Ale Pugilist)..	**Mr. JOHNNY SCHOFIELD JUNR.**
Mugg (Low Comedian of the Cora Angelique Comic Opera Company) ..	**Mr. WALTER URIDGE**
Count Ratsi Tattatoo Twin Portuguese	**Mr. ALFRED SELBY**
Count Patsi Tattatoo Brothers	**Mr. FRANK LEO**
Mr. Twiddles (Harry Bronson's Private Secretary)	**Mr. JACK HAMILTON**
Mr. Snopper (a Newspaper Reporter) ..	**Mr. GEO. HERBERT**
Mr. Peeper (a Photographer)	**Mr. CHAS. EDWARDES**
William (a Butler)	**Mr. PETER JONES**
Cora Angelique (a Queen of Comic Opera)	**Miss KATHLEEN GREY**
Mamie Clancy (a Pell Street Girl) ..	**Miss MAY RONAYNE**
Kissie Fitzgarter (a Music Hall Dancer) ..	**Miss IVY TREMAYNE**
Betty" the Bat"	**BILLIE GILL**
Myrtle Mince (Cora's Bridesmaids) ..	**Miss FLORENCE FABER**
Pansy Pinns (Cora's Bridesmaids) ..	**Miss PEGGY THORNE**
Birdie Seed (Cora's Bridesmaids) ..	**Miss VERA WOOLSTON**
Gladys Glee (Cora's Bridesmaids) ..	**Miss MARJORY THORN**
Dorothy June (Cora's Bridesmaids) ..	**Miss RITA GILL**
Marjorie May (Cora's Bridesmaids) ..	**Miss BETTY AVIS**
Fifi Fricot (a Little Parisienne)	**Miss MARGA L RUBIA**
Drummer Boys	**Miss BESSIE MIDDLETON** **Miss DORA GREY**
Fricot (Harry Bronson's Chef)	**Mr. TOM MACFARLANE**
A Railway Porter	**Mr. THOS. DIXON**
Violet Grey (a Salvation Lassie)	**Miss IRIS HOEY**

Housemaids, Dancers, Broadway Girls, Purity Brigade, &c.

ACT I. SCENE 1—The Dining Room of Harry Bronson's House on Riverside Drive, New York.
SCENE 2—The Conservatory of Harry Bronson's House.
SCENE 3—Pell Street, New York, on the Chinese New Year's Eve.
ACT II. SCENE 1—Nestle's Candy Store, Broadway, New York.
SCENE 2—The Interior of the Grand Central Station, New York.
SCENE 3—On the lawn of the Casino at Narragansett Pier.

Bicycle used in Act I supplied by Messrs. Singer
Accessories of Candy Store supplied by Nestle's Milk Co.
Fancy Costumes by Clarkson Madame Phillips & Haslam.
Chorus Ladies Modern Costumes by Cubitt & Manger.
Hats by the Maison Lewis.

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Balcony Stalls, 8s. and 6s. 6d. Upper Circle (Reserved), 5s. 3d. and 4s. 3d.
Pit, 2s. 8d. Gallery, 1s. 2d.

STRAND THEATRE,
EVERY EVENING AT 8-0

Daily Mail

THE PAPER THAT IS COMBING THEM OUT.

EDITORIAL OFFICES, CARMELITE HOUSE, E.C.
THURSDAY, DECEMBER 21, 1916.

"THE BELLE OF NEW YORK."

The Christmas holidays brought "The Belle of New York" to the Strand Theatre last night with Miss Iris Hoey, specially engaged, in the part originated at the Shaftesbury Theatre eighteen and a half years ago by Miss Edna May.

Book and score were the same last evening as on the first evening of its production in Queen Victoria's days. Not a line was altered, dropped, or added, but the barking note of the American chorus that caught the young man's fancy in other days was missing. Missing, too, was the American actors' precision in carrying phrases, peculiarly American in twist and wit. It was a meal without sance or condiment: a special dish without the necessary flavouring. Still, the audience seemed well satisfied with the fare.

J. W.

D-10
3724
1916
Waters, J.
Plays

Sole Lessee
ROBERT COURTNEIDGE

Telephones
Gerrard 6666 & 6667

SHAFTESBURY THEATRE

SHAFTESBURY AVENUE,
W.C.

December 16th, 1916

Messrs. André Charlot and J. L. Sacks request the pleasure of your Company on **THURSDAY NEXT, the 21st instant,** at the First Evening Performance of

"THREE CHEERS!"

A NEW REVUE

BOOK BY HARRY GRATTAN
LYRICS BY ADRIAN ROSS
MUSIC BY HERMAN DAREWSKI
PRODUCED BY AUSTEN HURGON

The Curtain will rise at **8 punctually.**

The necessary voucher for presentation at the door is enclosed. In the event of your being unable to be present Messrs. Charlot and Sacks will be glad if you will kindly return the voucher as early as practicable.

CLARENCE HURST
Manager for André Charlot & J. L. Sacks

P.T.O.

ANDRÉ CHARLOT & J. L. SACKS
Present

"THREE CHEERS!"

with

BLANCHE TOMLIN

IVY ST. HELIER — IVY SHILLING
PHYLLIS HUGHES — LUCIE DONATI
ADELAIDE GRACE

and

ETHEL LEVEY

JACK EDGE

FOOT-GERS — WALTER WILLIAMS
FRED. A. LESLIE — REGINALD SHERIDAN
MACKENZIE MURDOCH — GERALD VALENTINE

and

HARRY LAUDER

The Weekly Dispatch.
(116th YEAR.)
LONDON: Carmelite House, E.C.
DECEMBER 24, 1916.

THE LAUDER REVUE.

"Three Cheers," the new revue produced at the Shaftesbury Theatre on Friday evening, which before receiving an official title was known as the Harry Lauder revue, might now be renamed the Ethel Levey revue. She was certainly at her very best on Friday. She sang, acted, danced, and looked better than she has ever done since she came to London. Ethel Levey is not to be described as a great revue or great musical play artist; she is a great actress, and she dominated every incident on that stage in which she appeared. In the Prologue, possibly the best scene in the revue, she was invaluable, for her confidence, her assured look, her mimicry, her very walk down stage impressed the audience. Her snatches of song caught its fancy, and her dresses—three, I think, in five minutes—were beautiful: they became her too, and so Ethel Levey sent the revue smiling to success and did it in spite of some tiresome incidents that cropped up in every scene when she, Harry Lauder, and Blanche Tomlin were not singing or Fred Leslie was not dancing.

ETHEL LEVEY WON.

There was some cause for a first-night disappointment with Harry Lauder's songs. They had a reminiscent note—all but one, I think, a military song in a Whitehall scene, with a chorus of real soldiers, called "The Lads who Fought and Won." He was very amusing in a cross-talk scene with Ethel Levey in a beautiful night-club set painted by the French artist Sackman, but I think the lady won. Ladies are favoured, perhaps, by the author. One love episode in which Harry Lauder appears, called "In the Highlands," was prolonged till it bored, and except for a charming song, gloriously sung by Blanche Tomlin, did not justify its place in the programme. Taken all together, "Three Cheers" succeeded in pleasing the audience at the Shaftesbury, and if it is fair to forecast, seems certain of a long run. Herman Darewski has written a splendidly tuneful score, Harry Grattan has devised a good scenarie, and Austen Hurgon has stage-managed admirably. The chorus at the Shaftesbury Theatre is a beautiful one. It is beautifully dressed—lovely hats, lovely faces, lovely smiles. Lucky Harry Lauder!

D-10
3724
1916
Waters, J.
Plays

A FINE DANCE.

At the Shaftesbury Theatre "Three Cheers" has caught the public fancy in no uncertain fashion. The dance by Fred A. Leslie and Ivy Shilling is the talk of everyone that has seen it, and of thousands who, having heard of it, are going to see it. It is one of the finest things of its kind—I mean the first of the two they give—ever seen in London. Ethel Levey, too, is beyond all question at her top form—and that is saying much—in this revue, and the chorus behind her is a truly alive one. Everybody in the play owes much to Herman Darewski for the splendid tuneful music that he has written, and a second visit confirms this view. By the by a notion is abroad that Fred A. Leslie, the dancer, is a son of the late Fred Leslie of the old Gaiety Theatre, but this is not so. He is not related in any way to that family. He is an American, and Miss Ivy Shilling, who partners him, is an Australian. Fred Leslie, now appearing in "Theodore and Co.," is a son of the former great Gaiety Theatre actor. GOOD EVENING.

Daily Mail

THE PAPER THAT IS HELPING TO WIN.

EDITORIAL OFFICES. CARMELITE HOUSE, E.C.

FRIDAY, JANUARY 5, 1917.

MR. HARRY LAUDER'S EMOTION.

The Shaftesbury Theatre, which has been closed for the past three nights owing to the death of Captain Lauder, was re-opened last evening when his father, Mr. Harry Lauder, resumed his part in "Three Cheers."

Mr. Lauder strolled down to the theatre from his hotel smoking his pipe and when he arrived at the stage-door said, "I am going to show them to-night what Scotland can do."

On his appearance on the stage he had a very warm cheer from every part of the house, but it was not until the finale of the first act that he displayed any emotion. When, dressed in khaki, he was singing the principal song of the evening, "When the Boys Come Home," his voice broke at the second verse, but the audience, very much stirred by this time, jumped to their feet and acclaimed him.

At the end of the performance he came before the curtain and thanked the audience for their sympathy. "I know," he said, "it would have been the wish of my soldier lad that I should do my duty to my fellow-men."

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13th Year

On Saturday Afternoon, December 23rd, 1916, and Daily at 2.
Evenings, Thursday and Saturday at 8.
Special Evening Performance Boxing Day at 8.

13th Year

DION BOUCICAULT'S
Production,

PETER PAN

Or, the Boy who wouldn't grow up

By J. M. BARRIE.

The Music composed and arranged by JOHN CROOK.

Peter Pan	UNITY MORE
Jas Hook	E. HOLMAN CLARK
Mr Darling	MARTIN LEWIS
Mrs. Darling	STELLA MERVYN CAMPBELL
Wendy Moira Angela Darling	DOT TEMPLE
John Napoleon Darling	JOHN WILLIAMS
Michael Nicholas Darling	TERRY STORRI
Nana	EDGAR PLEON
Tinker Bell	JANE WREN
Tootles	SYBIL HOOK
Nibs (Members of Peter's Band)	JANE GRAHAM
Slightly (Members of Peter's Band)	ARTHUR CLEAVE
Curly (Members of Peter's Band)	MARJORY HOLMAN
First Twin (Members of Peter's Band)	DORIS MACINTYRE
Second Twin (Members of Peter's Band)	DORRIE RUSSELL
Smee (Pirates)	GEORGE SHELTON
Gentleman Starkey (Pirates)	SAM LYSONS
Cookson (Pirates)	CHARLES MEDWIN
Mullins (Pirates)	RAWSON BUCKLEY
Cecco (Pirates)	WILLIAM LUFF
Jukes (Pirates)	JAMES ENGLISH
Noodler (Pirates)	ALFRED LUGG
Great big little Panther (Redskins)	EDGAR WOOD, E. TRIMINGHAM
Tiger Lily (Redskins)	HUMPHREY WARDEN
Braves (Redskins)	MARGARET FRASER
	ANNE WALDEN, ANNA NESBITT, GEORGINA MILNE, DOROTHY POUNDER, MILLIE SAINTON, GERALDINE CHAMBERS
Mermaid	DORA SEVENING
Baby Mermaid	BABS FARREN
Liza (Author of the Play)	BABS FARREN
Crocodile	F. ALEXANDER and L. LEWIS
Ostrich	ALFRED THOMPSON
Pack of Wolves	A. THOMPSON, T. POOL, T. ALEXANDER, L. LEWIS, W. BARBOUR, F. ALEXANDER

Programme continued overleaf.

Nearest Tube Station to this Theatre—Leicester Square.

NEW THEATRE
PETER PAN
Matinee
23/12/1916
Orch. Stall
K 182
RIGHT
To be retained

Daily N

THE PAPER THAT IS HELPING TO WIN.

EDITORIAL OFFICES. CARMELITE HOUSE, E.C.
TUESDAY, DECEMBER 26, 1916.

"PETER PAN'S" RETURN.

THE CHILDREN'S WELCOME TO THE TERRIBLE PIRATE.

"Peter Pan" made his annual visit to London on Saturday for the Christmas holidays. He had already spent eleven seasons at the Duke of York's Theatre, and this is his second appearance at the New Theatre. He is just the same as ever. Not one whit of his charm has been lost, for in all these years—exactly as his foster-father, Sir J. M. Barrie, decreed—he has retained his youth and all the wistful qualities of youth and its courage.

And so it was not surprising that on Saturday afternoon crowds of his friends filled the theatre and gave him an enthusiastic reception. But of all the characters in this wonderful drama none got such a welcome as the desperate pirate and enemy of man—Smee. His terrible deeds were once more forgotten, and it looks as if Smee once more will receive more invitations to children's tea parties than any other character in history. Needless to say, Mr. George Shelton was, as in every other season, the interpreter of the part. This year Mr. Holman Clark is Captain Hook. Miss Dot Temple is Wendy, Miss Stella Campbell is Mrs. Darling, and Miss Unity More is Peter.

J. W.

"PETER PAN" AT NEW THEATRE.

"Peter Pan" at the New Theatre yesterday celebrated its annual revival by drawing an audience numerous enough to fill every corner of the house. It was a most enthusiastic audience that even the long waits inseparable from the first day's performance could not render impatient. The play is too well set in the affections of the public for a little slowness to matter, and yesterday with each succeeding scene the enthusiasm became, if possible, greater. It was capitally acted in every department, Mr. Holman Clark being the Captain Hook and Miss Unity More Peter Pan. Most welcome, however, of all was Mr. George Shelton as the great Smee the pirate. J. W.

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STRAND THEATRE

LESSEES & MANAGERS JOSE G. LEVY & T. DOTT

By Arrangement with JOSE G. LEVY

SATURDAY, DECEMBER 23rd, at 2.15,

And EVERY AFTERNOON,

J. BANNISTER HOWARD'S

Grand Christmas Pantomime

"BABES IN THE WOOD"

[illegible]

[illegible]

[illegible] KATHLEEN GREY

[illegible] BELLE O'TALLEY

[illegible] PADDY DUPPES

[illegible] JONCTELLE JUN.

[illegible] DOPEY HUGHES

[illegible] EAGLEHEART

[illegible] TOM WAYNE

[illegible] MAY MONAHAN

[illegible] HARRY COURTIN

[illegible] MIDDLETON

[illegible] NELLIE GILL

[illegible] PEGGY THORNE

[illegible] VERA

[illegible] MACFARLANE

[illegible]

PART I

SCENE [illegible]

1 [illegible]

2 [illegible]

3 [illegible]

[illegible]

PART II

7 [illegible]

8 [illegible]

9 [illegible]

[illegible]

10 [illegible] the Baron's House

11 The Terrace Gardens.

"BABES IN THE WOOD" AT THE STRAND.

"Babes in the Wood" is Mr. J. Bannister Howard's Christmas pantomime this year at the Strand Theatre, and yesterday it started its season (of matinées only) for the run of the holidays. It is an amusing, if not according to Hallam, an entirely correct, version of the many mixed-up incidents connected with English history, Robin Hood, and kidnappers. If the historian who is relied upon for the outlines of this narrative does not err, Columbus imposed on Spain when he said he discovered America. Here in this florid version of the romance of Robin Hood we come across many instances of the American language, including such expressions as "Some," "High-brow," and "Cut it out," terms obsolete in polite New York circles as far back as ten years ago. Mr. Paddy Duppes and Miss Iris Hoey scored most, I thought, but the audience seemed to like everything and everybody. "The Babes" are always popular in pantomime. J. W.

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KINGSWAY THEATRE

Proprietors . . . . KINGSWAY THEATRE LTD.
Licensed by the Lord Chamberlain to . . F. R LITTLER.

MR. PERCY HUTCHISON'S SEASON.
EVERY EVENING at 8.30.
MATINEES: Daily at 2.30.

MR. PERCY HUTCHISON
AND
MISS HILDA TREVELYAN
In her Original Character of "CINDERELLA" in

A KISS for CINDERELLA

A Fancy in Three Acts. **By J. M. BARRIE**
By arrangement with Mr. FRANR CURZON and Mr. GERALD DU MAURIER

Our Policeman	**Mr. PERCY HUTCHISON**
Mr. Bodie	Mr. F. G. THURSTANS
A King	Mr. WILLIAM LUGG
Danny	Mr. WILL SMITH
Lord Mayor	Mr. CHARLES D. BEDELLS
A Prince	Mr. HUTCHISON
Lord *Times*	Mr. R. COLE
Man with a Coat	Mr. R. W. DEWHURST
A Coster	Mr. W. ERNEST
The Censor	Mr. TERRY HUTCHINS
A Penguin	Mr. C. ROSELLE
A Page	Master J. KEMPE
Doctor Bodie	Miss MARGARET DAMER
A Godmother	Miss FRANCES GREEN
A Probationer	Miss CECILY TEMPLE
Mrs. Maloney	Miss MOYA MACKINTOSH
A Queen	Miss ANNIE STALLMAN
A Maid	Miss SEYMOUR
Marie Therese	Miss VIOLET KEMPLIN
Gladys	Miss MAXINE CLARE
Delphine	Miss PHYLLIS MAY
Gretchen	Miss PAULINE STEVENS
Miss Thing	**Miss HILDA TREVELYAN**

RIVALS—Misses Johnstone, Winifred Archer, Madeline Hanson, Ida Harvey, Cecily Grey, Cecily Temple.

SYNOPSIS OF SCENERY.

ACT I. **THE VENUS OF MILO AND ANOTHER** (an Artist's Studio)

ACT II. **SCENE 1** **A Moment in the Street**
SCENE 2 **Celeste et Cie**
SCENE 3 **A Lady Intervenes**
THE DREAM
SCENE 4 **A Little Chamber in Miss Thing's Head**
Some Weeks Elapse

BALL ROOM SCENE.—The Ball Room Scene is Cinderella's idea of what a ball would be, never having been to anything but a horse show.
Godmother to Cinderella, who is dreaming:—"Now let this be my down-trodden god-child's ball, not as balls are, but as they are conceived to be in a little chamber in Cinderella's head.

ACT III. **THE ROMANTICAL MIND OF A POLICEMAN** (Dr. Bodie's Cottage)

Miss Hilda Trevelyan's and Rivals' dresses by REVILLE & ROSSITER, LTD.

General Manager	W. PATRICK
Stage Manager	SIDNEY THAKE
Acting Manager	FOLLETT PENNELL

KINGSWAY THEATRE,

GREAT QUEEN STREET. (One Minute from Holborn Tube)

Mr. PERCY HUTCHISON'S SEASON.

December 23rd. *Twice Daily.* *2.30 and 8.30.*

"A KISS FOR CINDERELLA"
By J. M BARRIE.

Mr PERCY HUTCHISON. Miss HILDA TREVELYAN.

Mr. Hutchison presents his Compliments and an invitation to

The Matinee Saturday [illegible]

for a Review of the Production.

Other Seats will be allotted with pleasure at any Performance on intimation by Post or 'Phone.

"ONE OF THE FINEST THINGS SIR JAMES BARRIE HAS DONE"

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Plays

LYCEUM THEATRE

SATURDAY, DEC. 23rd, at 1.30 & 7 and
TWICE DAILY at 1.30 & 7

THE LYCEUM CHILDREN'S PANTOMIME

MOTHER GOOSE

Written by NEWMAN MAURICE.
Produced by WALTER & FREDK. MELVILLE.
Music specially composed and arranged by ERNEST VOUSDEN.

Mother Goose, who lives in a Shoe	Mr. FRED HUTCHINGS
Squire Badlot, the Usurper	Mr. FRED ALLANDALE
Colin, a Knut	Miss RUBIE KERTHEEN
Daisy, the Belle of Summermill	Miss KATHLEEN BOUTALL
Johnny, one of the Boys	Miss NANCY BEVINGTON
Mr. Bumble, the Village Beadle	Mr. SID KEARNS
Mr. Dough, a Baker	Mr. FRED CLARKE
Mr. Choppe, a Butcher	Mr. SYD CLAYDON
Mr. Skimm, a Milkman	Mr. HARRY GARDNER
Mrs. Lifter, Visitor at the Stores	Miss GRACE WELMORE
Dicky Jones, a Thief	Mr. HARRY FARMER
AND	
Margery, the Rightful Heiress	Miss MAIE ASH
Tommy Dodd, the Dodger	Mr. TUBBY EDLIN
Quill, Parchment — £ s. d. Collectors	THE PURCELLA BROS.
Mr. Bill, a Lawyer	Mr. FRED C. IMBERT
Dosey, a Waiter	Mr. JOE BRIFF
Joey, Bell Boy	Mr. PAUL D. NIELSON
Gertie, a Customer	Miss LILLIAN WEBB
Ramp and Scamp — Ruffians	LEOPOLD and ITT
Tempest, a Mystic Demon	Mr. VICTOR ROWLANDS
Golden Gnome, Keeper of the Valley	Mr. REGINALD MAURICE
Golden Ray, a Good Fairy	Miss NANCIE FREYNE
Goosey, who lays the Golden Eggs	Mr. TIM PLAFORD
AND	
Jack, Mother Goose's Son	Miss VICTORIA CARMEN
Acting Manager	CHRIS MASON

"Mother Goose," the Lyceum Theatre pantomime, was produced yesterday afternoon by Walter and Fred Melville, but many went to the dress rehearsal on the previous day because the management invites thousands of children for this preliminary performance, and it is quite as good as a pantomime to hear the youngsters laugh and cheer. No better way of testing the chances of a pantomime can be imagined than inviting children to see it, and after Friday's expression of opinion there is no doubt of the success of "Mother Goose." The Melville Brothers might leave the live geese out of the performance. They are out of place in a theatre. They are not amusing, and their helplessness is rather to be pitied than laughed at. Fred Hutchings (who plays the dame), Tubby Edlin, Fred Allandale, Miss Victoria Carmen and Miss Maie Ash were all well to the front of a big company, whose aim was to get the pantomime across the footlights to a roar of laughter.

J. W.

PART I.

Scene 1 ... The Enchanted Glade
Disclosing MDLLE. OLGA'S FAIRY GEESE.
Scene 2 ... Summermill Village
Tableau THE MYSTIC EVOLUTION TO WINTER.
Scene 3 ... Ye Olde Shoe
Scene 4 ... The Village Stores
Scene 5 ... Through the Clouds
Scene 6 ... The Rocky Glen
Scenes 7 and 8 ... On the way to the Valley of Gold
THE GOLDEN GNOME MEETS THE MAGIC GOOSE.

GRAND FAIRY BALLET

Goosey Gander flies this way, Golden Eggs she learns to lay.
Speciality Dances by Miss NINETTE DE VALOIS,
Little Miss JOAN KING, and
CHILDREN'S BALLET of The LILA FIELD Company,
Supported by The LOTTIE STONE TROUPE, and a Host of Auxiliaries.
Ballet arranged by MDLLE. ROSA.
Music composed and selected by ERNEST VOUSDEN.
Scenery designed and painted by H. K. BROWNE.

INTERVAL OF ABOUT TWELVE MINUTES.

PART II.

Scene 9 ... The Café de Luxe
Introducing HORACE AND OLGA'S PERFORMING DOGS AND CATS.
Comical Eccentricities by JOE BRIFF and Company.
Scene 10 ... Mother Goose's Garden
Waltz Speciality by Miss WEBB and Mr. BRIFF.
Scene 11 ... At the Squire's
Scene 12 ... The Journey to the Law Courts
Scene 13 ... The Law Courts
Scene 14 ... The Wedding Palace

CHILDREN'S COMIC HARLEQUINADE

The Lyceum Clown ... Mr. HARRY GARDNER
Pantaloon ... Mr. FRED C. IMBERT

Scenery by H. K. BROWNE, C. A. JACKSON and LYCEUM STUDIO.
Mechanical and other effects by THOMAS REES.
Properties by WILLIAM CRISP. Electrical and other effects by JOHN WATERS.
Costumes expressly designed & executed by WILLIE CLARKSON, Wardour St., W.
The Ballets invented and arranged by Mdlle. ROSA.

Stage Manager ... EDWARD VALENTINE

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On Saturday, December 23rd, at 2.15 sharp,

Miss HORNIMAN'S COMPANY

IN

"Hindle Wakes,"

A Lancashire Play in Three Acts,

By STANLEY HOUGHTON.

Mrs. Hawthorn	LOUISE HOLBROOK
Christopher Hawthorn	PERCY FOSTER
Fanny Hawthorn	MARIE ROYTER
Mrs. Jeffcote	Mrs. A. B. TAPPING
Nathaniel Jeffcote	EDWARD COOPER
Ada	MARIE LEMAN
Alan Jeffcote	WALTER PEARCE
Sir Timothy Farrar	... JOHN CECIL
Beatrice Farrar	HELEN TEMPLE

ACT I. Scene 1. Kitchen of the Hawthorns' House, 137, Burnley Road, Hindle. Bank Holiday, Monday, August 6th, 9 p.m.

Scene 2. Breakfast Room of the Jeffcotes' House, Bank Top, Hindle Vale. The same night. 10.30 p.m.

The Curtain will fall for 30 seconds only.

Scene 3. The same. 1 a.m.

ACTS II. & III. The same. Tuesday evening.

Preceded by

"Grandfather,"

A Comedy in One Act,

By ARTHUR BARTLE.

Daphne Clayton	HELEN TEMPLE
Elizabeth Clayton	MARIE ROYTER
William Clayton	PERCY FOSTER
John Clayton	... JOHN CECIL
Martha	MARIE LEMAN

SCENE. The Dining Room of a House in the Suburbs of Leeds.

NOTE.—*The Curtain will fall once during the Play to mark the lapse of 24 hours.*

BOTH PLAYS PRODUCED BY DOUGLAS GORDON.

"GRANDFATHER."

Miss Horniman inaugurated another London season with her Manchester company at the Court Theatre on Saturday, the programme consisting of Stanley Houghton's "Hindle Wakes," and a new one-act comedy by Mr. Arthur Bartle entitled "Grandfather."

The author of the latter in his commendably brief story of a familiar despot of the suburban hearth gives us a pretty picture of a grand-daughter from "Out West" without an American accent or American slang. They call her Daphne—and she compels "Old Man" Clayton, tyrant in a suburban home, to renounce his claim to bully everybody and to insist on sole rights in the ripe peach in his back-yard hothouse. Had the author called his play "A Peach" it would not have been inappropriate.

COURT
THEATRE
M
23/12/1916
Orch. Stall
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1916
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Plays

PROGRAMME.

The Management reserve the right to make unavoidable alterations to the Programme.

TWICE DAILY at 2 and 7.45

Mr. OSWALD STOLL presents
AUSTEN HURGON's Production

CINDERELLA

Produced by AUSTEN HURGON. Written by AUSTEN HURGON, HUBERT C. SARGENT and GEO. M. SLATER. Music specially arranged and composed by ERNEST LONGSTAFFE.

Manager—ST. JOHN HAMUND ... } For Mr. AUSTEN HURGON.
Musical Director—ERNEST LONGSTAFFE }

CAST AND CHARACTERS.

Baroness de Bounce	FRED EMNEY
Baron de Bounce	HAL BERT
Margarine } The Baroness's	FLORENCE HARRINGTON
Lynoleum } Daughters	LOUIE TINSLEY
Thomas William Henry The Page at "The Coop"	TOM FOY
Cinderella The Baron's Daughter	EDITH DRAYSON
Walter } The Broker's Men	The BROS. EGBERT
Bill }	
Fairy Godmother	FLORENCE BARROW
Dandini Valet to the Prince	ETHEL CALLANAN
Court Violiniste	ETHEL VARICK
Prince Fortune	ELLA RETFORD

PROGRAMME—*continued.*

PART II.

SCENE I.	At the Gates of the Palace.
SCENE II.	The Ballroom in the Palace.
SCENE III.	.... Back at "The Coop."
SCENE IV.	The Fairy Wedding of

London Opera House Kingsway, W.C.
Fauteuils 5/-
TAX 3d.
EVENING
Row L Seat 1
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COUPON

"CINDERELLA."

FIRST PANTOMIME AT THE LONDON OPERA HOUSE.

Popular and very well-seasoned musical numbers and heaps of low comedy by clever comedians like Mr. Fred Emney, the Brothers Egbert, and Mr. Tom Foy kept the first-night audience at the London Opera House on Saturday well amused with the pantomime of "Cinderella."

It is a pantomime of the familiar type, where the comedians specialise with their own gags and the principal boy and principal girl get encores with well-tried songs. Miss Ella Retford, the principal boy, a great favourite of the variety theatres, plays Prince Fortune and does it admirably; and Miss Edith Drayson makes a winsome heroine.

There are eight scenes in the two acts of this pantomime, and convention insists that Cinderella's kitchen shall be one of them, and the prince's ballroom, where the heroine in her flight at midnight loses the silver slipper, shall be the other. There is no scenic extravaganee, but the staging is adequate. Mr. Fred Emney is uproariously funny in word, manner, and accent as the old lady of pantomime, and when he and the Brothers Egbert and Tom Foy conspire to be funny there is nothing to be done except to laugh. That at least was Saturday's experience.

J. W. W. M.

"CINDERELLA" AT OPERA HOUSE.

For the first time in its comparatively short history the London Opera House presented a pantomime last evening. It filled the house, too, for London just now is full of playgoers, and Mr. Oswald Stoll, in presenting Mr. Austen Hurgon's production of "Cinderella," chose a popular subject. The producer has clearly given the preference to the comic side of the story and devoted—perhaps rightly—more attention to the conventional pantomime humour of the ugly sisters, and their mother, than he has to the well-exploited romance of the heroine and the prince. As an entertainment this version of "Cinderella" was found good fun by the audience, for Mr. Fred Emney as the dame was hugely comical throughout the evening, and found splendid partners in the Brothers Egbert and Mr. Tom Foy. Cinderella had a charming exponent in Miss Edith Drayson, and Miss Ella Retford made a captivating Prince Fortune. J. W.

The Stage.
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LONDON, THURSDAY, JAN. 18, 1917.

THE LATE FRED EMNEY.

INQUEST AND FUNERAL.

An inquiry into the circumstances of the death of the late Frederick Charles Emney was conducted at the New Malden Council Offices on Friday last.

Mr. Ernest Wild, K.C., represented the London Opera House.

Mr. Lionel Wallace, business manager for Mr. Emney, said the accident happened to Mr. Emney in the white-washing scene, in which soapsuds were used, while he was playing the Dame in the first performance of "Cinderella" at the London Opera House pantomime on December 23. "He was doing his funny walk," said witness, "and it struck me that he suddenly slipped up on his right leg, and fell on his right leg."

Mr. Seth Egbert, one of the Brothers Egbert, described the whitewashing scene, and said it was optional whether Mr. Emney did the slide or not. If he cared to join in the fun he could do so. On the night in question Mr. Emney, in his excitement, made the slide, and he fell. Mr. Emney said, "I did not mean to fall so heavily."

In reply to Mr. Wild, witness said the slide scene had been going on for about four years. Two years ago Mr. Robey and Mr. Emney appeared in a similar scene at Birmingham, and witness's brother coached them for it. Witness and his brother were experts at it.

The Coroner: On the night in question it was arranged that he should be in it? — Yes.

Dr Cran, of New Malden, said he was called to see Mr. Emney on December 27. He found there was a spreading inflammation under the skin, and injections of serum were made to try to stop the inflammation. This was unsuccessful, and Mr. Emney died on Sunday. A post-mortem examination showed that death was due to heart failure from septic poisoning following the injury to the buttock.

The coroner, addressing the jury, said he personally regretted the death of Mr. Emney, who was a man well known all over the United Kingdom. He was a favourite with everybody, not only in his profession, but among the people of New Malden, with whom he had lived for many years.

The jury returned a verdict of accidental death, the foreman adding that no one was to blame.

Mr. Wild said, on behalf of Mr. Oswald Stoll, he wished to say that they regarded the late Mr. Emney as one of the acknowledged head comedians. They greatly deplored his loss.

D-10
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Waters, J.
Plays

Give heed,

Lords, Ladies and Gentles,
Goodmen and Wives of this Citie,

To the matter here set forth by us
(George Edwardes and Robert Courtneidge)
Being a Preliminary or Foretaste of
A New Play, or Light Opera, in 3 Actes,
called,

"Young England"

To be first acted at Daly's Playhouse
On the afternoon of Saturday, the 23rd of December,
at 2 o' the clocke,
When and wherein Comedie and Musick
shall be wedded in joyous matrimonie
Bringing to eyes and ears a tale of

Laughter, Love and Adventure,

Enjoyed and endured by Sir Francis Drake
and his Men.

In faire company of many maids comely in favour.

The Play hath been written by Basil Hood,
and the Musick thereto by G. H. Clutsam
and Hubert Bath.

"Someone call'd England so—
"This young fresh England."

WIGHTMAN MOUNTAIN & ANDREWS LTD.
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DALY'S THEATRE

Proprietors and Managers
Under the direction of
Exors of the late GEORGE EDWARDES.
ROBERT EVETT.

EVERY EVENING at 8.
MATINEES CHRISTMAS WEEK TUESDAY (Boxing Day) DEC. 26th, WEDNESDAY, DEC. 27th, FRIDAY, DEC. 29th and SATURDAY, DEC. 30th at 2
MATINEES NEW YEAR WEEK MONDAY, JAN. 1st, TUESDAY, JAN. 2nd, FRIDAY, JAN. 5th and SATURDAY, JAN. 6th at 2.

The GEORGE EDWARDES and ROBERT COURTNEIDGE Production
Of a New Light Opera,

"YOUNG ENGLAND"

The Play by BASIL HOOD. The Music by G. H. CLUTSAM and HUBERT BATH.

Francis Drake ...	HARRY DEARTH	An Ostler	S. WOODIN
John Oxenham	C. HAYDEN COFFIN	A Drawer	C. RIDLEY
Sir George Sydenham	FRANK BARCLAY	A Verger	T. STETFORD
William Courtenay	HERBERT CAVE	Eli Penwhistle ...	B. LEEDS
Tom Moon	WALTER PASSMORE	Queen Elizabeth	DORIS WOODALL
Sam Best	AMBROSE MANNING	Betty Sydenham	CLARA BUTTERWORTH
Harry Sydenham	EDWARD BENFIELD	Joan ...	DOROTHY JAY
The Beadle of Plymouth	ARNOLD BELL	Tib ...	ROY WILSON
John Doughty ...	LEONARD SHEPHERD		

Drake's Men, Townspeople, and the Queen's Court

The Play Produced by ROBERT COURTNEIDGE.

Costumes and Accessories designed by WILHELM.

A Prologue will be Spoken by HENRY AINLEY.

Prelude Picture—The Stern of Drake's Ship. (Steersman's Song, by HUBERT CAVE.)

ACT I. ... Old Plymouth *Joseph & Phil Harker* ACT II. ... Deck of Drake's Ship ("The Golden Hind") at Deptford *Joseph & Phil Harker*
ACT III. ... Outside Village Church *Joseph & Phil Harker*

Costumes executed by B. J. Simmons & Co. and Alice Nash. Head-dresses by G. Gillis. Boots and Shoes by H. & M. Rayne. Wigs by Clarkson.

Conductor ARTHUR WOOD.

Business Manager ... DANCES ARRANGED BY ESPINOSA.
General Manager ... (For the George Edwardes Exors.) (For all Robert Courtneidge's Companies)

J. GARRETT TODD
DOUGLAS MILLAR

DALY'S
THEATRE
MATINEE
Dec. 28
Stall
D 5

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3724
1916
Waters, J.
Plays

The Stage.

LONDON, THURSDAY, DEC. 28, 1916.

Cast and produced just as it was at the Prince of Wales's, Birmingham, on November 20, "Young England" met with a most enthusiastic reception at the opening performance at Daly's on Saturday afternoon, when Mr. Henry Ainley stirred the house deeply by his eloquent and fervent delivery of the prologue, which the author, Basil Hood, who had to make a short speech of thanks, has devised for "English men and women, to tease their memories, and entice their mood unto the ancient spirit of this land, this young, fresh England." The semi-patriotic note running through this genuine light opera, the music of which is in the true Old English vein, with again and again the lilt characteristic of the songs in Shakespeare, was enhanced at this matinée by both Mr. Ainley and Mr. Hubert Bath (joint-composer with Mr. G. H. Clutsam) appearing in khaki. However, there is no attempt at an object-lesson of the Navy League pattern in this deservedly triumphant George Edwardes-Robert Courtneidge production, the lavish dressing and brilliant staging of which uphold the traditions of the managers named, and are fully in keeping with the spacious days of Good Queen Bess, presented once again in none too enviable a light by the author.

Skill in construction and originality in the working out are not conspicuous features of Captain Hood's book, which is composed mainly of lyrics, together with a little spoken dialogue and an abundance of homely humour, and which has a short and somewhat artlessly contrived third act. Briefly, the plot, which partakes of the nature both of history and romance, is concerned with the love affairs of Francis Drake, safely returned to old Plymouth after a long voyage on "The Golden Hind," and Sir George Sydenham's daughter, Betty, a lady-in-waiting to the Queen, who wishes to marry her to William Courtenay. There are intrigues against Drake, inspired by John Doughty, attired as a Spanish grandee, who is anxious to kidnap the great navigator, in order to have a sort of court-martial on Drake and execute him, much as he had served Doughty's plotting brother Thomas, as shown fully in Parker's Pageant play. Overbearing the details of John Doughty's conspiracy, Betty, in her desire to save her lover, dresses as a boy, and she and her maid Joan, similarly attired, make their way to Deptford, and reach "The Golden Hind," to which Elizabeth pays a State visit, as is set forth amid splendid pageantry. The lady-in-waiting, who had been able in time to put on her Court dress, is ordered by the angry Queen to marry Courtenay at once; but, partly through his First Lieutenant, John Okenham, posing as "the Lord Bishop," Drake, firing off a cannon as a signal, is enabled to take his rival's place, and to accompany the bride into a village church, amid a delightful environment of spring blossoms.

THEATRE ROYAL DRURY LANE LIMITED

MANAGING DIRECTOR ARTHUR COLLINS

Mr. Arthur Collins requests the pleasure of

W. James Waters's

Presence on

BOXING-DAY

Tuesday Afternoon, Dec. 26, 1916

AT ONE O'CLOCK SHARP

to witness the Production of

PUSS IN NEW BOOTS

BY

GEO. R. SIMS, FRANK DIX and ARTHUR COLLINS

Music Composed, Selected and Arranged by J. M. GLOVER

Additional Numbers by MELVILLE GIDEON, A. W. KETÈLBEY, HARRY PEPPER

Produced by ARTHUR COLLINS

Should you or your representative be prevented from being present, the immediate return of the enclosed Ticket will be esteemed a favour.

CHAS. F. TAYLOR,
Business Manager.

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3724
1916
Waters, J.
Plays

On BOXING-AFTERNOON, Tuesday, December 26th, at 1 o'clock.

PUSS IN NEW BOOTS

CAST OF CHARACTERS:

Mr. ROBERT HALE	as	The Baroness
Mr. WILL EVANS	,,	The Baron (her Husband)
Mr. STANLEY LUPINO	,,	Polydor (the Miller's Second Son)
Mr. CLIFFORD SPURR	,,	Fritz (the Miller's Eldest Son)
Mr. REGINALD CROMPTON	,,	The Magician
Mr. FRED EMNEY, Jr.	,,	The Squire

Miss FLORENCE SMITHSON	as	Lady Rosabel
Miss LENNIE DEANE	,,	Puss in New Boots
Miss NANCY BUCKLAND	,,	Susie Sunshine
Miss LILY LONG	,,	Lizzie (the Housemaid)
Miss ETHEL DAVIES	,,	Fanny (the Cook)
Miss KATHLEEN ANDERSON AND Miss MADGE TITHERADGE	,,	Fairy Queen
	,,	Florian (the Miller's Youngest Son)

Mr. C. DENIER WARREN	as	A Commercial Traveller
Mr. EDWARD MORGAN	,,	The Notary
Mr. GREEN	,,	Pinkwater (a Butler)
Mr. R. GEORGE	,,	A Wood Cutter
Mr. B. H. FOWLER	,,	A Shepherd
Mr. F. RATCLIFFE	,,	A Harvester
Miss OLGA LINDO	,,	The Tweenie Maid
Miss G. MOFFAT	,,	First Fairy
Miss M. MOFFAT	,,	Second Fairy

THE TILLER TROUPE

SYNOPSIS OF SCENERY

PART I.

Scene 1.	THE VILLAGE AND MILL	Joseph Harker
Scene 2.	THE BARONESS'S KITCHEN	Bruce Smith
Scene 3.	A WOODLAND STREAM	R. McCleery
Scene 4.	THE GOLDEN FIELDS	R. McCleery
Scene 5.	THE HALL OF FANTASY	R. McCleery

PART II.

Scene 1.	EXTERIOR OF THE ALDIN ARMS	Bruce Smith
Scene 2.	BUTTERFLY DELL	R. McCleery
Scene 3.	THE FAIRY GARDEN TABLEAUX OF "A SONG OF ENGLAND"	R. McCleery
Scene 4.	THE NEW ROOM AT THE BARONESS'S	Bruce Smith
Scene 5.	THE MAGICIAN'S PALACE	Joseph Harker

HARLEQUINADE:

Scene 1.	A STREET	Bruce Smith
Scene 2.	THE HAUNTED HOUSE	Bruce Smith

Clown - - WHIMSICAL WALKER

Pantaloon, WILLIAM STEVENS
Harlequin, GEORGE CRAIG
Columbine, JESSIE VOKES
Policeman, WALTER DUNLO
Shopman, G. EDWARDS
Swell, F. MAYNARD

All the Costumes Specially Designed and supervised by COMELLI.

Business Manager	CHAS. F. TAYLOR
Secretary	R. H. LINDO
Treasurer	C. H. THOMAS
Stage Manager	ERNEST D'AUBAN

WHEN SHOULD PRODUCTIONS START?

I feel quite sure that when we have beaten the Germans and are once more at peace with the world Arthur Collins will revert to the custom of starting the Drury Lane pantomime in the evening on Boxing Day instead of—as in this season and last—beginning the run with the matinée. When all is said and done it is not easy to raise enthusiasm at midday in the theatre. The drama and its illusions are, like safe-openers, happier when night has drawn its curtains and it can play tricks on us with less probability of being found out. His new pantomime, "Puss in New Boots," is a very beautiful affair on an immense scale, and stands without a rival in the spectacles of London. It is crowded with tuneful music, it presents endless lines of chorus girls beautifully dressed, and a flying squadron of light-footed coryphees. It was a pantomime to set a Boxing-night audience cheering like mad, but a Boxing-morning audience full of turkey and wine merely looks happy, feels happy, and leaves it to Jimmy Glover to practise Swedish exercises in the orchestra. It will not go mad with excitement before dinner. J.W.

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1916
Waters, J.
Plays

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DAILY AT 2.15.

Boxing day.

CHARLES HAWTREY

BY ARRANGEMENT WITH

ALFRED BUTT

PRESENTS

"Where the Rainbow Ends"

By CLIFFORD MILLS and JOHN RAMSEY.

Music by ROGER QUILTER.

Rosamund Carey	Miss ESME HERSEE
Crispian Carey	Master JOHN EKINS
William	Master GEORGE HAMILTON
Cubs	Master GUIDO CHIARLETTI
Matilda Flint	Miss NELLIE BOUVERIE
Joseph Flint	Mr. TOM HESLEWOOD
Monsieur Bertrand	Mr. GEORGE DEPLAS
The Genie of the Carpet	Mr. ERIC COWLEY (By kind permission of Mr. ALFRED BUTT)
Jim Blunders	Master FREDERICK THARBY
Betty Blunders	Miss ALMA BARNES
St. George of England	Mr. GORDON BAILEY
The Dragon King	Mr. CLIFTON ALDERSON
Dunks	Mr. C. BARNARD MOORE (By kind permission of Mr. ALFRED BUTT)
The Sea Witch	Miss MONA HARRISON
Captain Carey	Mr. ERIC COWLEY (By kind permission of Mr. ALFRED BUTT)
Mrs. Carey	Miss FAITH CELLI
The Slacker	Mr. NEIL CURTIS
The Slitherslime	Mr. ROBERT TATE
Spirit of the Lake	Miss GRACE SEPPINGS
Dragon Sentry	Mr. FREDERICK TYRRELL
AND	
Will o' the Wisp	Miss MAVIS YORKE

Flower Fairies, Dragon Flies, Water Lilies, Elves, Toads, Hyenas, Rainbow Children, Dragons, etc.

Dances arranged and Children Trained by Miss ITALIA CONTI.

THE PLAY PRODUCED BY CHARLES HAWTREY.

General Manager } for Mr. Alfred Butt	T. J. Courtly
Acting Manager } for Mr. Alfred Butt	W. Macqueen-Pope
Representative for Mr. Charles Hawtrey	H. H. Thompson

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ALICE IN WONDERLAND

Founded on LEWIS CARROLL'S Delightful Stories.

"ALICE IN WONDERLAND" and "THROUGH THE LOOKING GLASS."

Book by H. SAVILLE CLARK. Music by WALTER SLAUGHTER.

ACT I. ALICE'S ADVENTURES IN WONDERLAND.

Mad Hatter	Mr. FRANKLYN VERNON
Mock Turtle	Mr. JAMES HARCOURT
Gryphon	Mr. HARRY HEARNE
March Hare	Miss SHEILA TENNISON
White Rabbit	Miss PHYLLIS GRIFFITHS
Caterpillar	Mr. CHARLES HERSEE
Duchess	Miss AMY FANCHETTE
Cook	Miss NORAH DORAN
Cheshire Cat	Miss ANITA HAYMAN
Dormouse	Miss TOTO DEFEO
First Fairy	Miss IRENE IRELAND
First Lobster	Miss JOYCE PETTIT
King of Hearts	Mr. STEPHEN RUSSELL
Queen of Hearts	Miss NAN GRAY
Knave of Hearts	Mr. LESLIE REYNOLDS
Executioner	Mr. ROBERT MACNAMARA
AND	
ALICE	Miss VERA HAMILTON

ACT II.—THROUGH THE LOOKING GLASS.

Mad Hatter	Mr. FRANKLYN VERNON
White Queen	Miss NAN GRAY
Lily	Miss GLADYS FOYL
Snowdrop	Miss VERA DESMOND
Rose	Miss VIOLET GRAHAM
Red Queen	Miss AMY FANCHETTE
Oyster Queen	Miss VERA CLARK
Guardian of the Shell Throne	Miss DOROTHY COTTESMORE
First Oyster	Miss VERA DESMOND
Second Oyster	Miss ANITA HAYMAN
Tweedledee	Mr. JAMES HARCOURT
Tweedledum	Mr. HARRY HEARNE
Carpenter and Humpty Dumpty	Mr. ROBERT MACNAMARA
Red King	Mr. CHARLES HERSEE
Walrus	Mr. STEPHEN RUSSELL
Unicorn	Miss GWEN TEMPLE
Lion	Miss CHRISTINE VELEZ
AND	
ALICE	Miss VERA HAMILTON

The "Flower Song" in the 2nd Act is sung by Miss Vera Desmond (age 11).

Jesters and Lobsters.—Misses Joyce Pettit, Eileen Earl, Marie Bellizia, Eva Bullimore.

Fairies, Cards, Chessmen, Housemaids, Humpty Dumpty, Guards, etc.—Misses Gladys Ireland, Iris Gordon, Dorothy Deane, Beryl Murray, Kitty Murray, Daphne Riggs, Dora Hicks, Sonia Ring, Linda Clark, Vera Mackertich, Winnie Ovitts, Dorothy Warboys, Sybil Wise, Evelyn Lynn, Ruth Underwood, Heene Evalyn, Rhena Denmore, Leslie Williams, Renie Allan, Zillah Colley, Doris Vaughan, Violet Evalyn, Hope Terry.

Rabbits, Oysters, Birds and Beasts.—Little Misses Iris Carpenter, Eileen Ghys, Olive Mackertich, Pearl Millar, Gwynneth Williams, Gladys Dixson, Lily Hawkes, Enid Shaw, Bobbie Bedford, Maisie Andrews, Adrienne Paret, Amy Young, Mabel Hobbs, Christine Velez, Edith Roberts, Dorothy Leggett.

EVERY EVENING AT 8.15, "THE PROFESSOR'S LOVE STORY," by J. M. BARRIE.

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1916
Waters, J.
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The Weekly Dispatch.
(116th YEAR.)
LONDON: Carmelite House, E.C.
DECEMBER 31, 1916.

THE LONDON THEATRE IN 1916.

A Review of the Year's Plays.

By JAMES WATERS.

ANOTHER chapter of the London theatres closes to-day. 1916 can be put on the shelf with the remark that few of its offerings will ever be heard of again. It was a useful year in one direction—the London theatres made more money than usual. Even the syndicates—the participants in which, as a rule, seldom see their money again—thinned mightily, and therefore there is hope that some of their profits may eventually be devoted to the bringing out of good plays.

The play output for the past twelve months has much the same in quantity as in any of the recent years. Of new plays (drama, comedy, and farce) there were 45. Musical plays numbered 11, and of revivals and pantomimes there were 25. At several theatres—Drury Lane, Comedy, Apollo, Ambassadors, Shaftesbury, Kingsway, Garrick, Playhouse, and Vaudeville—one or more revues were presented, but these productions are not to be included among the plays of the year.

Sir George Alexander was the first manager to produce a play in 1916. He opened the season at St. James's Theatre on January 6 with "The Basker," by Clifford Mills—a feeble play that marked the return to the stage of Miss Genevieve Ward. One critic's recommendation of "The Basker" was that "it did not expose that fine actress, or anyone else, to the dangers of brain-tag." It ran for 113 performances, but in America, where Cyril Maude produced it recently, it failed to draw. Even in America, they said they could not in these times admire a man who basked.

GLADYS COOPER AS A "DRAW."

Other plays produced in January were "Please Help Emily," its run of 213 performances showing what Charles Hawtrey and Gladys Cooper in the same cast could do in the way of attracting the public. It is an article of faith with many people that Gladys Cooper is now the greatest draw among all the actresses of the English stage. I will express no opinion in such dangerous matters, even though I have been assured that the demands for her photographs, on postcards and otherwise, exceeds all previous records.

Two other plays, "The Tiger's Cub" at the Garrick and "Mrs. Pretty and the Premier," completed the January output, but perhaps a more clinging memory of that month was the Chancellor of the Exchequer's official intimation that he intended to tax entertainments.

February made a capital start with Dion Boucicault's production of a new play by W. Somerset Maugham. Somerset Maugham is one of the four, perhaps five, dramatists whose name means something to the public. I fear to mention the others, but as I believe the author of "Caroline" is in Honolulu, or some such inaccessible place, I take the risk in his case. "Caroline" did extraordinary business for many weeks. It was capitally produced. Irene Vanbrugh, too, was at her best, and Leonard Boyne was a revelation. There were people at the first performance, who, although enthusiastic about it, thought the public for so brilliant a play was limited. Perhaps they were right. For many weeks money was refused at the New Theatre every night. Crowds were turned away. Then suddenly the demand ceased—and yet it would be accounted one of the best of comedies even in a year—in pre-war times—of good plays.

A "KULTUR" PLAY.

March brought forth more successes than usually falls to a month in spring. "Kultur at Home" (at the Court Theatre), the story of an English girl married into a Prussian military family, was one to catch attention. Rudolph Besier and Sybil Spottiswoode set it out with photographic accuracy. There was little sentiment in it, at least not more than was necessary. Viewed in relation to the war it is the best play we have had since the Germans invaded Belgium. Rosalie Toller returned to the stage to play the young English wife. She was relentlessly true to the part—an English girl-wife horrified by the revelation of German military brutality, ignorance, and meanness. Her success in this play induced her to remain on the stage to act with Gerald du Maurier in the autumn in "The Old Country" at Wyndham's Theatre.

Gerald du Maurier himself got away in March with a big winner at Wyndham's Theatre—a fantastic comedy by J. M. Barrie, "A Kiss for Cinderella"—which ran till the end of July; and at the Savoy Theatre later in the same month H. B. Irving, with "The Barton Mystery," by Walter Hackett, set out on one of his now accustomed play runs of somewhere about 200 performances. March was also accountable for a play called "Stand and Deliver," produced by Arthur Bourchier at His Majesty's Theatre. It refused, however, to stand for long, and was removed after forty-five performances. The introduction to the London stage of an American eccentric comedian, Raymond Hitchcock, in a new musical play, "Mr. Manhattan," was the theatrical event of the evening of March 30; and the last of the month.

April got play producing as early as the 1st of that month, with "Kitty Mackay," one of the now numerous "Bunty" family, but without the others' attraction for life insurance agents. It perished for want of the proper nutriment within the month.

"Disraeli," at the Royalty Theatre; "The Show Shop," at the Globe; and "The Mayor of Troy," at the Haymarket, are the best-remembered products of April. All had good first-night receptions but did not make remarkable successes. "Disraeli," with 128 performances, making the best score of the three. One of the best performances given in "The Show Shop" was by an actor who had not to speak. He played a stage-hand watching a row during a dress-rehearsal, and one of the incidents of the first night "calls" was the backing away, "up stage," of Lady Tree and Mario Lohr from the baskets of flowers sent up from the orchestra.

AYNESWORTH'S SUCCESS.

Sir George Alexander got out his second production of the season, at St. James's Theatre, on May 3, a book-made play by Horace Vachell, called "Pen." This did not make a hit—it was withdrawn after fourteen performances—but it gave Allan Aynesworth an opportunity to make a very big personal success, which, followed since by splendid work in two successes—"Fishpingle" and "Her Husband's Wife"—helped to put him in the front rank of living English actors. "The Boomerang," at the Queen's Theatre (another May production) got a run of only forty-three performances, as against 522 in New York.

"The Happy Day," at Daly's, also saw the "floats" for the first time in May; "Ye Gods," also exclaimed for the first occasion that month, and "Fishpingle" (at the Haymarket), the last play in which Henry Ainley took the stage before he put on khaki, went on the May credit side, on Horace Vachell's responsibility. All of these notable things of the Merry month, are now half forgotten—all except "Daddy Long-Legs," which, appearing one night—after the added hour had prolonged the daylight evening to ten o'clock—half conquered the Duke of York's audience, and has held its place easily ever since; given a play on a popular novel and success seems certain!

June can claim one of the most—was it not *the* most?—human plays of the first six months of the year in "Hobson's Choice." A story located in a cobbler's shop had to be good to attract the folks who pay half-guineas, plus entertainment tax, for their seats. The musical play usually gets that class of admirers of the Drama. And now at the opening of 1917 "Hobson's Choice" is still on show at the Prince of Wales's Theatre; yet the other new plays of June are forgotten. July has left nothing to the theatres of London, and we must skip to August 24, when "High Jinks" was produced, to link up the latter month with the winter. "Chu-Chin-Chow," also a long-lived musical production, belongs to August.

SEPTEMBER SHOWS.

September has much to its credit. It is best put that way. "The Old Country," at Wyndham's; "The Girl from Ciro's" (Garrick), "Her Husband's Wife" (New), "The Misleading Lady"—another proof of the popularity of Gladys Cooper (Playhouse), "The Professor's Love Story" (Savoy), "Potash and Perlmutter in Society" (Queen's), "Theodore and Co." (Gaiety), and "Best of Luck" (Drury Lane). The Gaiety Theatre misses George Grossmith's great personality on its stage, but so far as his duties allow him to be, watches the play there as few managers with infinitely more leisure would be willing to do.

October saw the production of few plays, "The Clock Goes Round" and "Home on Leave" being the most notable. November saw the opening of Bertie A. Meyer's new theatre, the St. Martin's, by C. B. Cochran with a new musical play, "Houp-La!" His experiment of guinea stalls did not succeed, but with ordinary theatre prices substituted since the first week or so all is well. Curious if it were not so with clever George Graves and dainty and clever Gertie Millar in the company. And then, last of all, comes December with a delightful offering of Coster London, "London Pride," at Wyndham's Theatre; and a whirlwind of pantomimes, children's plays, and revivals that has well-nigh invaded half the theatres of the town.

1916 has seen another advance towards the inevitable disappearance of the pit. The Playhouse, St. Martin's, and the Shaftesbury have set the lead. The big variety houses, Alhambra, Empire, Hippodrome, Coliseum, and Palace, have only stalls on the floor space. The London Opera House, which Oswald Stoll acquired for £55,000 last March, works on the same plan. Another change accentuated in 1916 is the permission of smoking now given in all the theatres where revues are being shown, thus bringing them on terms with the variety houses.

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WYNDHAM'S THEATRE

A CHINESE—AND AN ALLY

CHU CHIN CHOW

Waters, J.
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Beauty Spot The		
Bells The		
Better Ole. The		
Billeted.		
Bing Girls. The		(revue)
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[illegible]		
[illegible]		
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Plays

Queens Theatre
Shaftesbury Ave.
Thursday.

Dear Mr. Waters,

"Potash & Perlmutter Co" are giving a small party on the stage of the Queens Theatre on Monday night next New years night, and I have been asked to tell you that we would love you to come. If you can't stay long, do drop in for a few minutes and allow us to wish you a Happy New Year. Do come.

Best Wishes
Madge Melbourne

Plays

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Under the direction of Mr. CECIL BARTH.

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Harry Marsland (His Nephew)	Mr. FRANCIS LISTER, Jun.
Mr. Cattermole	Mr. ROY BYFORD
Douglas Cattermole	Mr. GEORGE MORGAN
The Rev. Robert Spalding	Mr. CHARLES R. WALENN
Mr. Sydney Gibson (Tailor of Bond Street)	Mr. A. CORNEY GRAIN
John (a Servant)	Mr. T. O'HARA
Knox (a Writ Server)	Mr. D. PIERCE
Edith Marsland (Daughter to Mr. Marsland)	Miss HILDA VAUGHAN
Eva Webster (Her Friend)	Miss WINIFRED JAMES
Mrs. Stead (Douglas's Landlady)	Miss EDYTH WESTON
Miss Ashford	Miss DORA GREGORY

Act I.	"Found"	Douglas Cattermole's Chambers
Act II.	"Full Cry"	Mr. Marsland's Country Seat
Act III.	"Run to Earth"	

Reproduced by MR. ARTHUR HELMORE
PRECEDED BY
MISS CHRISTINE SILVER
IN

"DOORSTEPS"

By E. HENRY EDWARDS.

Newlands (Dramatic Author)	Mr. CLIFFORD PEMBROKE
Bennett (His Servant)	Mr. A. CORNEY GRAIN
and	
"Doorsteps"	Miss CHRISTINE SILVER

Business Manager	Mr. G. W. BOTELL
Acting Manager	Mr. H. F. NOKES
Stage Manager	Mr. FRED DARK

THE APOLLO.

"THE PRIVATE SECRETARY" REVIVED.

It may be a sign of the times, or only a coincidence, if not partly a happy idea of Mr. Cecil Barth, who is connected with both enterprises, that two of the most popular farces of bygone days, "Charley's Aunt" and "The Private Secretary" are both "still running" in London at present, and are being received with uncontrollable laughter on the part of holiday audiences. For its revival at the Apollo, where it opened to a crowded house on Saturday afternoon, January 6, Charles Hawtrey's well-tried adaptation of Von Moser's "Der Bibliothekär," has had the advantage of being "reproduced" by Mr. Arthur Helmore, the original representative at Cambridge, November, 1883 of the Rev. Robert Spalding, a part afterwards associated with Tree and with Penley.

Royal Court Theatre,

SLOANE SQUARE, S.W.

JANUARY 2ND, 1917.

THE MANAGEMENT requests the honour of your presence on Monday Afternoon, January 8th, when

Miss HORNIMAN'S COMPANY will appear in

"The Amazons,"

A Farcical Romance in Three Acts,

By SIR ARTHUR WING PINERO,

AND

"Where is He?"

A Play in One Act,

By D. T. DAVIES.

The Curtain will rise at 2.15 sharp.

Should you or your representative be prevented from being present, the immediate return of the enclosed tickets will be esteemed a favour.

J. E. SHARPE,
Acting Manager.

P.T.O.

On Monday, January 8th, at 2.15 sharp,

Miss HORNIMAN'S COMPANY

IN

"The Amazons,"

A Farcical Romance in Three Acts,

By SIR ARTHUR WING PINERO.

Rev. Roger Minchin	C. WORDLEY HULSE
Youatt (*a Servant*)	... NAPIER BARRY
Miriam, Marchioness of Castlejordan	... MRS. A. B. TAPPING
Lady Wilhelmina Belturbet ...	... MARIE ROYTER
Lady Thomasin Belturbet ...	... MURIEL POPE
Lady Noeline Belturbet ...	... HELEN TEMPLE
"Sergeant" Shuter	... CLARE WELBY
Andre, Count de Grival ...	... PERCY FOSTER
Galfred, Earl of Tweenwayes ...	... STANLEY COOKE
Barrington, Viscount Litterley ..	... WALTER PEARCE
Fitton (*a Game-Keeper*) ...	... ... JOHN CECIL
Orts (*a Poacher*)	ARCHIBALD McLEAN

ACT 1.—The Tangle, an overgrown corner of Overcote Park.
ACT 2.—The same as Act 1. The same day.
ACT 3.—The Gymnasium at Overcote Hall. Evening of the same day.
TIME—Present. A fine September day.

Suits and Caps worn by Misses Pope, Royter and Temple, and Hats worn by Misses Pope and Temple by MACBETH'S, King Street, Manchester.
Gymnastic Appliances by SPALDING'S, Holborn, London.

Followed by

"Where is He?"

A Play in One Act, by D. T. DAVIES.
Translated by the Author from the Welsh.

Marged	MARGARET HALSTAN
Lisa	HELEN TEMPLE
Shan Lloyd	MRS. A. B. TAPPING
Simon Morris (*a Deacon in Salem Chapel*)	C. WORDLEY HULSE
Rev. Daniel Roberts (*New Pastor of Salem Chapel*)	PERCY FOSTER

SCENE—The Kitchen in a Miner's House in Glamorganshire.
TIME—Late Autumn Evening.

BOTH PLAYS PRODUCED BY DOUGLAS GORDON.

Plays

AMBASSADORS
THEATRE

WEST STREET, CAMBRIDGE CIRCUS (Opposite Palace Theatre)

Proprietors - Ambassadors Theatre, Ltd. *Licensee* - Herbert Jay

Sole Lessee and Manager - Charles B. Cochran

Telephone: Regent 2890 & Gerrard 4460

:: :: ::

Jan. 6th, 1917

Mr. Charles B. Cochran requests the pleasure of your presence on

WEDNESDAY EVENING, JAN. 10th, 1917

at 8.30 p.m.

when he will present

THE NEW PELL MELL

By FRED THOMPSON and MORRIS HARVEY.

Music by NAT D. AYER. Lyrics by CLIFFORD GREY.

Additional Lyrics by HUGH E. WRIGHT.

Should you be prevented from being present, the immediate return of the enclosed Ticket will be esteemed a favour.

CLIVE R. McKEE,
General Manager.

THE NEW

PELL MELL

By FRED THOMPSON and MORRIS HARVEY.

Music by NAT D. AYER. Lyrics by CLIFFORD GREY.

Additional Lyrics by HUGH E. WRIGHT.

INTRODUCING, AMONG OTHER ITEMS,

"SEARCH ME,"

A Comedy by CHARLES LE BARON.

Madame Roselyne (A French Actress) ...	ALICE DELYSIA
The Customs Inspector	RUBE WELCH
The Customs Matron...	FLORENCE VIE

Scene.—A Room in the Customs House, New York.

AND

LA REVUE des OPERETTES

"Gems of Melody from other days."

General Manager Acting Manager Stage Director Stage Manager Musical Director	For C. B. COCHRAN	CLIVE R. McKEE A. O. McKEE FRANK COLLINS R. A. SWINHOE EDWARD JONES

STRAND THEATRE

LESSEES & MANAGERS .. .. JOSÉ G. LEVY and T. DOTT

Under the Management of MATHESON LANG

EVERY EVENING at 8.15

AND

MATINEES: THURSDAY and SATURDAY at 2.30.

GEORGE GROSSMITH & EDWARD LAURILLARD

IN CONJUNCTION WITH

MATHESON LANG

PRESENT

"UNDER COVER"

A Play, in Four Acts.

By ROI COOPER-MEGRUE

CHARACTERS (IN THE ORDER OF THEIR APPEARANCE):

James Duncan Assistant to Daniel Taylor)	LEYTON CANCELLOR
Harry Gibbs (a Customs Inspector) ..	G. MAYOR-COOKE
Peter (a Doorkeeper at the Customs) ..	JAMES LOMAS
Daniel Taylor (a Deputy Surveyor in the Customs)	JAMES CAREW
Sarah Peaboddy	MOLLIE TERRAINE
Ethel Cartwright	JESSIE WINTER
Amy Cartwright	HILDA BAYLEY
Michael Harrington	WILFRED DRAYCOTT
Lambart (Butler at the Harrington's)..	HORTON COOPER
Nora Ruttledge	MARGARET BANNERMAN
Alice Harrington	MALISE SHERIDAN
Monty Vaughan	ARTHUR PUSEY (by arrangement with VEDRENNE & EADIE)
Steven Denby	MATHESON LANG

SYNOPSIS OF SCENERY:

ACT I. The Office of a Deputy Surveyor of the Port of New York in the Customs House, New York City.

ACT II. At the Harrington's, Long Island.

(During Act II. the curtain will be lowered for thirty seconds to indicate the lapse of two hours.)

ACT III. Denby's Room at the Harrington's.

ACT IV. Same as Act II.

(The action of the Fourth Act is supposed to begin at a time five minutes before the curtain falls on the Third Act)

The Play takes place during the afternoon and evening of a day in August.

Scenery painted by GEORGE SACKMANN

The Ladies' Dresses designed and executed by ELSPETH PHELPS, 128, Albemarle Street W.

Furniture by J. S. LYON.

The Play produced under the direction of FELIX EDWARDES.

PROGRAMME OF MUSIC.

ALBERT FOX'S Orchestra (Conductor MR. JOHN EYRE) will play the following Selections:—

SELECTION	"Empireland"	*Stodden*
SELECTION	"To-Night's the Night"	*Rubens*
SELECTION	"Theodore & Co."	*Norello & Kern*
SELECTION	"The Bing Boys"	*Ager*

Stage Manager .. .. SYDNEY T. PEASE.

Business Manager (for Mr. Matheson Lang) .. W. E. HOLLOWAY

THURSDAY, JANUARY 18, 1917.

It would seem as though the American playwright were going round "larning" all the minor executive officers of the law *seriatim* "to be toads." He has exposed the New York police to us in all their native turpitude. And now, in *Under Cover*, he has got the New York Customs officers worn to a frazzle. There are some terrible rogues among them, if Mr. Roi Cooper-Megrue is to be believed. And yet we can't help confessing to a certain sympathy for the rogues, beset and befooled as they, it seems, are by the "Society women" of New York.

The "Society women" (presumably some Indian tribe, or perhaps some branch of the Daughters of the Revolution—but anyhow it is a real lovely name) smuggle shamelessly, you are told, and only laugh mockingly at the Customs officers when found out. And some of the "Society women" pawn their sisters' diamonds to pay bridge debts, and then, declaring them lost, defraud the insurance office of their value. At any rate one "Society woman" does this in Mr. Megrue's play—a peccadillo which compels the sister to become a secret agent in the service of the New York Customs and to spy upon the man she loves, who is supposed to have smuggled a 200,000-dollar pearl necklace. Thence you get the situation which thrilled you years ago in Act II. of *Fédora*. But the man she loves locks her up in his room after midnight and so gives you the counter-thrill of *The Gay Lord Quex*, Act III., and, better still, finally reveals himself no smuggler at all, but an arch-detective of the United States Government who has "put up" the whole thing in order to convict the villain of the Customs (and the play) of "graft."

Needless to say, there are the usual revolvers and "hands-up," and cocktails and "high balls" and the rest of the American details expected and warmly cherished by London playgoers. With Mr. Matheson Lang to play, mostly and yet incisively, the smuggler who is no smuggler, and Miss Jessie Winter to play with charm, the "Society woman" and unwilling Customs spy to save her sister from prison, and Mr. James to perlustrate the stage (in a runcible hat, of American variety) as the Customs "grafter," you are not balked of a thrill. Ecstatic delight was manifested by the audience last night at every defeat of the executive officers, tempered, perhaps, by real disappointment at the discovery that the smuggler-hero was not a real smuggler. We hoped he would laugh mockingly at us like the "Society women."

3724
1917
Waters, J.
Plays

The Weekly Dispatch.
(116th YEAR.)
LONDON: Carmelite House, E.C.
JANUARY 28, 1917.

"HOUSE FULL" AT "HIGH JINKS."

The shareholders of the Adelphi Theatre have good reason to congratulate themselves on the wonderful houses "High-Jinks" is drawing, and the "house-full" boards are merely stating what is a fact. There was no dividend for the shareholders in the last financial year ending in the late autumn, but the receipts of "High-Jinks" are fast making up for lost time

The Stage.

Stoll Companies' Finance.

Shareholders' meetings of the Coliseum Syndicate, Limited, the Hackney and Shepherd's Bush Empire Palaces, Limited, and the Leicester Palace Theatre, Limited, are to be held in London on Tuesday next, March 6. The report of the first-named company shows the total income of the year to be £45,223, which, with the balance of £36,262 brought forward from last year, raises the credit side of the profit and loss account to £81,486 odd, the net balance for disposal being £53,899. The directors recommend the payment of a dividend for the second half of the year at the rate of 25 per cent., making 25 per cent. for the year, less income-tax. The net profit for the year of the Hackney and Shepherd's Bush Empire Palaces, Limited, amounts to £12,074, and a balance of £8,124 is left to be dealt with, and of this the directors recommend a dividend on the Ordinary shares for the half-year to December 31 of 5 per cent., less income-tax, the balance of £7,187 being carried forward to the current year's accounts. In the case of the Leicester Palace Theatre, Limited, there is a balance of £10,380 to be dealt with, and the payment is recommended of a final dividend for the second half of the year at the rate of 10 per cent., less income-tax, £8,105 being carried forward.

EMPIRE PALACE (Leicester-square), LTD.—Profit £40,063, including £26,352 brought in; no dividend (against 10 per cent. in the previous year); directors propose to increase the capital from £50,000 to £225,000 in order to purchase the freehold.

D. N. 7 June 1917

Daily Mail
EDITORIAL OFFICES: CARMELITE HOUSE, E.C. 4.
THURSDAY, APRIL 5, 1917.

£70,000 FOR A THEATRE.

Approval was obtained in chambers at the Liverpool Chancery Court yesterday for a contract for the sale of the Shaftesbury Theatre, London.

It is understood that the price mentioned was £70,000 the sale being effected through Messrs. Knight, Frank, and Rutley. The purchaser was Mr. Joseph Benson, a Liverpool nitrate merchant, who lives at Apsley House, Rockferry, and is a member of the firm of G. C. Dobell and Co.

THE REFEREE
FEBRUARY 11, 1917.

The report of the directors of the Alhambra for last shows a net profit of £31,248. It is proposed to pay

A Dividend of 10 per Cent.,

and to carry forward £21,553 to the current account, s to excess profits duty. The "Bing Boys" have, in restored the Alhambra to a state of remarkable prosp and All Concerned are to be heartily congratulated.

THE TIMES
SATURDAY, FEBRUARY 17, 1917.

ALHAMBRA PROMENADE AND PROFITS.

At the annual meeting of the Alhambra Theatre yesterday, Mr. BATTLE, a director, said that when the new board was appointed it was decided, without any pressure from the authorities, to close the promenade.

The first week they lost £262 on the bar receipts, and gradually this grew to over £1,000, but still the directors did not flinch from their policy. In the first 13 weeks £8,600 was lost; but they had now changed the character of the audience, and the Alhambra was getting back to its old position as the premier house in England, where any man could take his wife and family without hesitation.

Mr. STOLL, who presided, said the taxation for the past year had averaged £500 a week, the total consisting of £13,000 in amusement and ordinary taxes and over £13,000 in excess profits duty. He thought the amount taken in excess profits duty ought to be treated not as a tax but as a loan, War Loan scrip being given in exchange.

Alhambra Finance.

The financial report for last year of the Alhambra shows a net profit of £31,248. A dividend of 10 per cent. will be paid, and £21,553 carried forward to the current account, subject to the duty on excess profits.

February 15

Daily Mail
EDITORIAL OFFICES: CARMELITE HOUSE, E.C. 4.
SATURDAY, APRIL 7, 1917

THEATRE ENTERPRISE.

Immediately following its purchase by Mr. Joseph Benson (a wealthy Liverpool merchant) this week, Messrs. Grossmith and Laurillard secured from him a long lease of the Shaftesbury Theatre. This purchase will in no way interfere with the present run there of "Three Cheers," but following that the house will come under the management of Messrs. Grossmith and Laurillard, who will make it their chief theatre for the production of comic operas and musical plays. They are at present among the most enterprising of play-producers in London.

The Stage.
ESTABLISHED 1880.
LONDON, THURSDAY, MAR. 22, 1917.

HAYWARD v. DRURY LANE THEATRE, LIMITED, AND OTHERS.—REVUE DANCER'S CLAIM.

Before Mr. Justice Shearman, with a common jury, in the King's Bench, on March this case was heard. Whilst rehearsing for the production of "Razzle Dazzle" at Drury Lane Theatre in June last a staircase "buckled up," and several lady members of the company were thrown to the stage. Hilda Hayward, professionally known as Hilda Duff, was one of the ladies in the accident, and she now sued Drury Lane Theatre, Limited, and Moss Empires, Limited, for damages for alleged negligence. Defendants denied the allegation. The Drury Lane Theatre, Limited, pleaded that Moss Empires, Limited, were in control of the staircase at the time, and Moss Empires, Limited, said that if there was negligence the person responsible for it and Miss Duff were in "common employment."

Counsel for plaintiff were Mr. Rawlinson, K.C., and Mr. Harry Dobbs (instructed by Mr. J. F. Spencer Cridland); Mr. Walter Frampton and Mr. Robert Fortune (instructed by Mr. Harry Wilson) appeared for Drury Lane Theatre, Limited; and Mr. Righy Swift, K.C., Mr. Harold Brandon, and Mr. C. J. Dwyer (instructed by Messrs. W. Hurd and Son) were for Moss Empires, Limited.

Mr. Rawlinson explained that his client was an actress and dancer, and at the time of the accident her right foot was caught in the woodwork, with the result that the ligaments of the ankle were seriously torn.

Plaintiff said she would not be able to dance again. Her foot often ached, and her ankle would suddenly give way when she was walking.

Mr. Righy Swift (cross-examining): You wear high heels, I suppose?

Plaintiff: Not too high.

Shall we say two inches?—Not quite. One cannot always go about in flat-heel shoes.

Sir Alfred Fripp, Surgeon-in-Ordinary to the King, said he had made an X-ray examination of plaintiff's ankle in November last. He did not think she would ever be able to dance on the stage again; her ankle might "play a trick" on her by suddenly giving way.

Defendants were allowed to interpose with the evidence of Sir John Collie, who stated that the lady recently had pneumonia, and if she had a holiday she would probably be able to dance again. He had asked her to stand on her toes, which she did unhesitatingly. Then she raised her left foot, leaving the whole weight of her body on the injured ankle.

W. H. Wilson, the producer of the revue, explained how the accident occurred. He said it was due to a piece of ornamental woodwork, which would have given support to the staircase, not being used.

Yesterday (Wednesday) master carpenters from the theatre under whose charge were the men who put up the scene said they were paid by Moss Empires.

John Brumsgill, the contractor who supplied the scene, attributed the accident to the fact that a piece of ornamental woodwork, which was the principal support of the staircase, was omitted.

The jury answered several questions, and stated that the injury was caused by some error in the employ of Moss Empires, Ltd. They awarded £367 6s.

The Judge said the case raised the interesting question whether the plaintiff was "in the employ" of Moss Empires, Ltd., when rehearsing without pay. He gave judgment for Drury Lane Theatre, Ltd., with costs, and granted Moss Empires, Ltd., a conditional stay of execution with a view to an appeal.

Daily Mail
EDITORIAL OFFICES: CARMELITE HOUSE, E.C. 4.
WEDNESDAY, APRIL 4, 1917.

THIN THEATRE "HOUSES."

OTHERS TAKING OVER £2,000 A WEEK.

The end of Lent will be eagerly anticipated by the managers of London theatres, the majority of which—as in every other year—experience a falling off of the public keenness for playgoing during the "fasting season." The one disturbing element that enters into the managers' expectation of full houses again after Easter Week is the reintroduction of the Daylight Saving Order. As a rule the Lenten "slump" in the theatres exhausts itself a week or so after Easter Week, but the premature lengthening of the evenings was anything but helpful a year ago, and there are some misgivings in the theatres that it may adversely affect receipts again this spring and summer.

The experience of most theatres at the present moment is that audiences are of the usual kind they get in Lent—none too good except on Saturdays, yet some of the most popular productions are taking over £2,000 a week.

LONG RUNNING PLAYS.

Among the long-running plays now before the public are:

	Performances.
"Romance," Lyric	over 600
"A Little Bit of Fluff," Criterion	" 600
"Daddy Long-Legs," Duke of York's	" 400
"Chu-Chin-Chow," His Majesty's	" 200
"Professor's Love Story," Savoy	" 200
"High Jinks," Adelphi	" 200
"Theodore and Co.," Gaiety	" 200

This is a list of long runners "in the bills" as good as most seasons can show. Two theatres are turning away money at every performance, and there are popular successes—if not full houses—for quite a dozen other plays, and at several revue theatres.

The profession of the theatre is naturally anxious about the National Service regulations and the effect they may have, but these have not, and cannot, affect the attitude of playgoers or, under the conditions existing at the moment, reduce a manager's receipts.

It is a curious fact that at no time in the history of the English theatre have salaries ruled as high as those now demanded and paid.

* * *

The Oxford report for the twelve months ended April 30 last shows a net loss of £4,237 9s. This, deducted from the amount brought forward from the previous account, leaves a credit balance of £1,116 12s., which is to be carried forward to the current account, no dividend being declared. The directors contemplate transforming the auditorium after the War and henceforth running

The Oxford as a Twice-Nightly Hall.

At the general meeting last Thursday it was suggested that the board should be strengthened by the infusion of new blood. The chairman, Mr. Henry Tozer, said they would be only too glad to welcome any energetic and experienced gentleman on the board. However that may be, something or other will have to be done if the Oxford is to be restored to its former prosperity.

Referee June 20

THE
INCORPORATED
STAGE
SOCIETY.

MONDAY,
22-1-17.

Orchestra Stalls } E17

AUGUSTUS DOES HIS BIT.

An Unofficial Dramatic Tract

on

War Saving and Cognate Topics

BY

THE AUTHOR OF THE INCA OF PERUSALEM.

THE PEOPLE OF THE PLAY IN THE ORDER OF THEIR APPEARANCE.

LORD AUGUSTUS HIGHCASTLE ..... F. B. J. SHARP

HORATIO FLOYD BEAMISH ..... CHARLES ROCK

A LADY ..... LALLA VANDERVELDE

SCENE.—An Office in the Town Hall of Little Pifflington.

ARTHUR CULLIN appears by permission of Messrs. VEDRENNE and EADIE.

Stage Manager: VAL CUTHBERT.

The Council earnestly request that Members and Guests of the Society will not spoil the final moments of the Play by leaving their seats or by putting on hats and coats before the Curtain has fallen.

THE TINKER'S WEDDING.

A Play in Two Acts

BY

J. M. SYNGE.

The Play produced by W. G. FAY.

THE PEOPLE OF THE PLAY IN THE ORDER OF THEIR APPEARANCE.

SARAH CASEY ..... BEATRICE FAY

MICHAEL BYRNE ..... W. G. FAY

A PRIEST ..... ARTHUR CULLIN

MARY BYRNE ..... MAIRE O'NEILL

SCENE.—A village roadside after nightfall.

Daily Mail

THE PAPER THAT IS HELPING TO WIN.

EDITORIAL OFFICES. CARMELITE HOUSE, E.C.

TUESDAY, JANUARY 23, 1917.

"AUGUSTUS DOES HIS BIT."

"Augustus Does His Bit," on the programme of the Incorporated Stage Society which presented it for one public performance at the Court Theatre last evening, was described as "An unofficial tract on war saving and cognate topics by the author of 'The Inca of Perusalem,'" and it was one act in measurement.

The play was a conversation between a War Office official and his staff of one man, and its action was limited to the intrusion of one lady whose purpose was to help to the confusion of the titled official who had an unfortunate knack of not understanding the value of words and a fortunate lack of humour which prevented him from seeing how foolish he looked.

It is a perverse pamphlet; very amusing, too, is much of it; but it has no purpose other than to get a laugh. A few people were present who did not like it, but they did not protest very hard. J. W.

D-10
3724
1917
Waters, J.
Plays

EVERY EVENING at 8

WILL BE ACTED

A NEW PLAY, IN THREE ACTS, ENTITLED

THE ARISTOCRAT

By LOUIS N. PARKER.

Louis of Olonzac, of Gaillac, Duke of Chastelfranc ...	GEORGE ALEXANDER
Louise, his daughter	MARY GLYNNE
Dame Ursula of Beauchastel	HELEN ROUS
The Duchess of Autevielle	GENEVIÈVE WARD
Felicien Gibert, Bishop of Carcassone	WILLIAM LUGG
Baudouin of Batioz, Marquis of Beassac	LENNOX PAWLE
Josselin of Bonassac, Count of Avantignan	EDWARD COMBERMERE
Jacqueline, his wife	JOYCE CAREY
Gautier Lalance ...	DENNIS NEILSON-TERRY
Gaspard Chepy ...	CHARLES GLENNEY
Augustin-Phillibert Duroz	WILLIAM STACK
Jacques, a soldier	E. RAYSON-COUSENS
Toinon Chepy	MIRIAM LEWES
Urbain	E. VIVIAN REYNOLDS
Renaud	HENRY OSCAR
Bonami, foreman of the Jury	W. R. STAVELEY
Lebrun ...	HECTOR ABBAS
Louis II.	SUNDAY WILSHIN
Jacqueline II.	PHYLLIS NEAL

Servants. Soldiers of the National Guard. Jury. Mob.

The First Act takes place on the night of Primidi, 11th Nivôse Year II. (Tuesday, December 31st, 1793), in the Mansion of the Duke of Chastelfranc in the Cité of Carcassone.

The Second Act takes place on the night of Nonidi, 9th Thermidor, Year II. (Sunday, July 27th, 1794), in the Hall of the Prison of the Rue de Sèvres, Paris.

The Third Act takes place on the night of Tuesday, December 31st, 1805, in the Duke of Chastelfranc's apartment in the Place des Vosges, Paris.

The Performance terminates at 10.30.

SMOKE AGAIN!

When Sir George Alexander was "called" on [illegible] night at St. James's Theatre after the first act of his new play, "The [illegible]," to receive the congratulations of a crowded house he said he was glad he was back [illegible] in his own theatre, and he hoped the audiences would enjoy the plays there, except that they could not smoke. He is a [illegible]-minded manager, as modern as any in his methods, but, very rightly, most people will think, draws the line against smoking in a comedy theatre. Smoking in a music-hall specially ventilated, and with more space between the rows of chairs, is quite another proposition. J. W.

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G
ST. JAMES'S THEATRE
STALLS 10/6
AMUSEMENT TAX 1-
JAN. 25.
1917

THE WESTMINSTER GAZETTE

"THE ARISTOCRAT" AT THE ST. JAMES'S THEATRE.

In "The Aristocrat" Mr. Louis Parker has knocked together something quite serviceable. If it were a good play (and it such a thing as a good play about the French Revolution were now possible), it would probably be too harrowing for endurance; being serviceable, it can be contemplated with equanimity. We have, fortunately, become so hardened to the sight and thought of members of the French nobility going to the scaffold with a proud curl and a jesting word upon the lip that all the real meaning of the occasion has gone utterly out of it. There may, of course, be ways of putting meaning back into it again, and I suppose it is the hope of finding one which is at the back of frequent repetition of the experiment. A genuine love story of human beings might help: or just a touch of real cowardice on the part of a nobleman might let in a breath of fresh air. Something might be made of the introduction of a Citizen sitting in judgment who had recently washed his face; any little flash of originality of that kind would be very cheering, and might lend an air of more vivid truth to the gallant efforts to express the emotions of groups of people who are being led out one by one to die. The trouble is that the thing is really too deadly serious to be taken seriously. But Mr. Parker has not been deterred. He is as brave as any aristocrat of France. We must have to have it full in the eye with all its customary trimmings complete. The leering, unwashed, malignant plebeian on the bench, barking out death sentences spiced by personal spite; the ragged and grubby ruffians of the jury who cry "Guilty" to order; the yelling mob with tricolour and cockade; the perfect courtly dukes, defiant duchesses, and piteous, tender maids, and the gallant, grim speeches or the jesting calm of them; everything there in accordance with the rules and coloured as per specification annexed. They play cards on this occasion, and a touch of variety is introduced by a certain sense of humour in the judge and a certain refinement of torture which condemns a husband and acquits his wife, sends a daughter to the scaffold and tells her father, the ringleader of them all, to go free. There is also in this case distinction in the playing of it, for Miss Genevieve Ward makes a magnificent figure as a reckless old lady of eighty-two whose curse upon the judge and jury is the real solid terrifying thing that a curse should be: and Sir George Alexander, rising gallantly to the occasion, flings out defiance like a hero, as befits a man who has the title of Louis of Olonzac, of Gaillac, Duke of Chastelfranc, to roll out upon his enemies and awe the jeering mob. It is very splendid, and as it should be, and it can be imagined how tragic it is as the door opens and each is summoned to his or her doom. But I shall be surprised if there are many to be found at this time of day to think that they mean it, or to feel even the beginnings of the emotion which the scene is intended to arouse. But it is a great time for the players, and they seize their chances, from Sir George, Miss Ward, Mr. Lennox Pawle (the aristocrat intemperate and epicurean), and Miss Mary Glynne in the dock, to Mr. Charles Glenney on the bench. And to lead up to the scene we have the Duke giving a defiant party, with a bishop present to celebrate Mass, which brings down the wrath of the gang of citizens, with a mild little love affair between the duke's daughter and the son of the local notary; while to round it off there is an epilogue showing Sir George twelve years later, wrinkled and white and proud, but adapting himself after a long struggle to Napoleon and the thought of a son-in-law in Napoleon's service. This was, in fact, the best section of the play. It was Sir George in a new light, playing a character part with dignity and feeling, particularly in a passage in which he was offered and refused the restoration of his estates if he would return to Court and teach them how the old nobility behaved. It ended with the usual daughter and grandchild reconciliation affair, but there is, at least, this new and interesting phenomenon—Sir George Parker revelling in senile decay. So, whatever else "The Aristocrat" may be, it marks an epoch.

LONDON
HIPPODROME
Wed.
EVENING
Jan. 31
Fauteuil.
Row No.

This portion to be retained.

HIPPODROME

"ZIG-ZAG!"

A HIPPODROME REVUE.

[illegible]

Production by ALBERT de COURVILLE.

CAST:

SHIRLEY KELLOGG	GEORGE ROBEY
GEO. CLARKE	CICELY DEBENHAM
BERTRAM WALLIS	DAPHNE POLLARD
HARRY FRANKISS	EDWIN [illegible]
DENHAM CHARLES	[illegible]
MARJORIE HASTINGS	MADGE BROADWOOD

Musical Numbers.

1	"Louana Lou"	CICELY DEBENHAM and Chorus
2	"In Grandma's Day"	SHIRLEY KELLOGG and Chorus
3	"Bye-and-Bye"	GEORGE ROBEY & SHIRLEY KELLOGG and Ensemble
4	"I Want Someone"	DAFHNE POLLARD and Joy Babies
5	"The Youth, the Maid, and The Villain"	GEORGE ROBEY, CICELY DEBENHAM, GEORGE CLARKE, and Quartette
6	"Autumn Leaves"	SHIRLEY KELLOGG and Chorus
7	"Will o' the Wisp"	DAPHNE POLLARD and Chorus
8	"Hello! My Dear"	CICELY DEBENHAM and BERTRAM WALLIS
9	"Yes, I Would"	GEORGE ROBEY
10	"Beware of Chu Chin Chow"	SHIRLEY KELLOGG and Chorus
11	"A Ragtime Germ"	DAPHNE POLLARD
12	"Somnambulistic Melody"	DAPHNE POLLARD and Chorus
13	"Fishing"	SHIRLEY KELLOGG and Chorus
14	"I Wish I was an Octopus"	GEORGE CLARKE and Chorus
15	"Without You"	SHIRLEY KELLOGG and GEORGE ROBEY
16	"Land of the Brave"	BERTRAM WALLIS

No. 5 is written and composed by E. STANLEY.
No. 9 is written and composed by FRED. W. SPARROW.

Plays

PRINCE OF WALES THEATRE.

Proprietress: MISS EDGAR BRUCE.

Lessees and Managers: ARTHUR ALDIN, LTD.

(Licensed by the Lord Chamberlain to MR. JOHN HIGHFIELD LEIGH.)

EVERY EVENING AT 8.

CHARLES HAWTREY'S PRODUCTION

"Anthony in Wonderland"

A NEW FANTASTIC COMEDY IN FOUR ACTS
By MONCKTON HOFFE.

Anthony Silvertree	Mr. CHARLES HAWTREY
Herbert Clatterby, K.C.	Mr. EDMUND MAURICE
The Rev. Julian Hopply	Mr. SYDNEY PAXTON
Mortimer John	Mr. SYDNEY VALENTINE
Potman Joe	Mr. J. H. BREWER
Black Despardo	Mr. W. CORRIE
Klippy the Crook	Mr. H. RAYNOR
The Sheriff	Mr. J. HARDING STEERMAN
Henry (the Sheriff's Son)	Mr. JOHN EKINS
Mr. Marini (Bandmaster)	Mr. ELDRETT GULSON
Butler to Mr. Clatterby	Mr. T. HESLEWOOD
George (the Foreman)	Mr. HUGH DANE
Sybil Clatterby	Miss LYDIA BILBROOKE
Dorothy Hopply	Miss MONA HARRISON
Maid to Mr. Clatterby	Miss WYNIARD
Aloney	Miss WINIFRED BARNES

Prince of Wales' Theatre
1/2
Orch / Stall
K 21
Ticket retained
COMPLIMENTARY

D-10
3724
1917
Waters, J.
Plays

ACT I.	Herbert Clatterby's House in Montague Square, W.	(Alfred Craven)
ACT II.	Scene 1	A Month Later. The Same.
	Scene 2	A Picture Palace near the Edgware Road.
	Scene 3	At Herbert Clatterby's.
ACT III.	A Glade at Gold Harbour, near Dorking	(W. H. Owen)
ACT IV.	.. ..	At Herbert Clatterby's.

Scenery designed by TOM HESLEWOOD.

Dresses and hats by ANN TALBOT, LTD., 5, George Street, Hanover Square, W.

Film produced by SYDNEY MORGAN and projection under the direction of the GAUMONT FILM COMPANY.

Scenery by JOHN BRUNSKILL.

Furniture by MESSRS. SPILLMAN. Wigs by CLARKSON.

Act III. costumes by TOM HESLEWOOD.

Music specially composed by Hermann Löhr.

Orchestra under the direction of KENDAL GRIMSTON.

The nearest Tube Stations to this Theatre are Piccadilly Circus and Leicester Square.

Representative		B. CAMPLIN-SMITH
Stage Manager	For Mr. Charles Hawtrey	PATRICK QUILL
Business Manager		H. H. THOMPSON

FRIDAY FEBRUARY 2, 1917.

One gets a little shy of the playbill label "fantastic." It is so apt to prove a mere apology in advance for the author's failure to grasp his theme firmly and to stick unwaveringly to the point.

Happily that is not so with *Anthony in Wonderland*, produced at the Prince of Wales's Theatre last night, which has every right to call itself a work of fancy, that is, of imagination in its lighter, more frolicsome vein. It presents what may be called (though the adjective is rather battered) a psychological adventure, romantically strange, but at any rate in idea not impossible; and it presents this fantastic adventure with abundance of fun, as well as with some probings that go a little deeper than fun. In other words, like the American Judge at his mother-in-law's funeral, it "mingles grave thoughts with refined pleasantry." The gravity, perhaps, is for the few, but the pleasantry makes a universal appeal—as the hearty, happy laughter of the whole house last night sufficiently testified.

Suppose you have been witnessing a cinematographic show of the orthodox Californian desperado—equestrian heroine—revolver-aiming sheriff sort, and that you imagine yourself prolonging this drama, and entering into it yourself, in a dream. And suppose, further, that your dream is no dream, but a trick played upon you by your friends with the aid of the cinema performers. How, believing yourself dreaming, and yet confronted by personages with all the vividness of real life, would you behave? This is Anthony's strange adventure, and this the puzzle which he is set to solve.

And now to justify our battered adjective "psychological." Anthony believed himself to have gone to sleep, as in fact he did, in Montague-square, W. He awakes in what looks like the romantic California of the cinema shows, but is in reality a glade near Dorking, whither he has been transported in a drugged condition. Of course he takes the cinema actors for dream-figures; any loud noise he fears will dissolve them. Then arises an ambiguous mental state; at one moment Anthony thinks he is dreaming, at the next the sense of vivid reality is too strong for him. He is in love with the equestrian heroine (he had already fallen in love with her image on the film), meets her persecutors with easy banter—is it not all a dream?—and then—half in jest, half in earnest—offers his life to save hers. The ruffians doff their hats to the "real white man," and, in boyish delight at his own heroism, he says, "It's a way we have in Montague-square!" Before the adventure is over he has adopted their romantic lingo, and become a kind of cinematographic figure himself. But, at any rate—and this is what he feels when transported back to Montague-square and awake again—he *has* had his great moment, he *has* behaved "like a real brick," if it was only in a dream. May not dreams bring out the best of us?

DREAM AND REALITY.

Not that Anthony, on awakening, is merely proud of the better man his supposed dream had called forth in him. He is at the same time in despair because with his dream has vanished the girl of his heart. When his friends rally him he becomes hysterical with baffled emotion; how could they laugh if they knew how deadly serious the dream has therein been for him? Then the girl of his dream appears before him in the flesh and his pain is turned to assured joy—joy so deep as to secure his forgiveness for the friends who have played the elaborate trick upon him.

Why they played this trick it would be tedious to explain in print, though it is quite amusing to watch as a stage-action. There is a will depriving Anthony of a fortune if he remains unmarried by a certain date. There is the frantic anxiety of Anthony's friends to get him married, and his own indifference to womankind—save the unattainable women of Rossetti's canvases or (an odd juxtaposition) the cinema films. There is the intervention of a "domestic manipulator" or professional expert in these odd mental cases. These are the causes which result in Anthony's strange adventure. They are, of course, further justifications of the epithet "fantastic," and, as a matter of fact, the audience has no difficulty in accepting them, thanks to the skilful, tactful acting of Mr. Valentine as the "domestic manipulator," as well as of Mr. Maurice and the others who figure as the conspiring friends.

But the really wonderful thing is Mr. Hawtrey. He is now one of our stage-veterans. You had thought you knew every trick, every tone, every gesture in his repertory. Yet here he is, not merely as fresh as ever, but actually revealing new qualities, an unsuspected depth, another "manner" of the artist. His ease, his fun, his mingled simplicity and worldly astuteness, his sense of enjoying the situation *en connaisseur*—all these features of his acting in the sham dream scenes are parts of the well-known Mr. Hawtrey, though brighter, more spick-and-span, more airy than ever. But what you were by no means prepared for is his deep sincerity, his hysteric frenzy, his passionate grief on awaking from Anthony's supposed dream—the dream wherein he had proved himself such a "brick" and met the one love of his life—to the gibes and incredulity of his friends. People are so accustomed to laugh at Mr. Hawtrey that they laughed even here; but the situation was in reality of the last pathos, and the actor felt that, and made at any rate *les âmes bien nées* among his audience feel it too.

The heroine was played by Miss Winifred Barnes, a recruit from the musical comedy stage, with really girlish charm; but the overwhelming, eclipsing charm was Mr. Hawtrey's, for he, too, casts a charm, a spell. We, for our part, long after leaving the theatre, find ourselves still subject to it.

D-10
3724
1917
Waters, J.
Plays

THE TIMES

WEDNESDAY, JANUARY 17, 1917.

CHANCERY DIVISION.

MISS WINIFRED BARNES AND "ACCORDING TO JOHN."

HOFFE-MILES v. BECHER AND G. J. B. SYNDICATE (LIMITED).

(Before MR. JUSTICE ASTBURY.)

The plaintiff, who is professionally known as Monckton Hoffe, asked for an injunction to restrain the defendants from producing his play *Anthony in Wonderland* under the title of *According to John*, from altering the arrangements of the acts and scenes without his consent, from producing his play without first submitting the cast for his approval, and from including Miss Winifred Barnes in the cast.

Mr. Micklem, K.C., and Mr. Wilfrid Hunt appeared for the plaintiff; the Hon. Frank Russell, K.C., and Mr. Percy Wheeler for the defendants. Mr. Arthur Sims held a watching brief for Miss Winifred Barnes.

MR. MICKLEM, in opening the case, said that in August, 1912, the plaintiff granted to the defendant Becher the sole licence to produce his play in Great Britain and the Colonies (except Canada) for five years. It was agreed that the play should be produced by Mr. Charles Hawtrey, who was to take the leading part, and that the cast of the play should be submitted to the author, who should not withhold his approval unreasonably. In September, 1916, the plaintiff, hearing that the leading lady's part in the play was to be offered to Miss Barnes, objected, as he did not consider her suitable for the part. The plaintiff also objected to a change of the title to *According to John*, because, he said, as a Roman Catholic, the title offended him and would offend his numerous Roman Catholic friends.

MR. FRANK RUSSELL.—That is not so, and I can speak as an expert.

The plaintiff also objected to the cutting of the first act into two. Between the first and second scenes there was an interval of three weeks, and Mr. Hawtrey concluded the first act at the end of the first scene, and turned scenes two, three, and four into act two.

MR. FRANK RUSSELL.—There must be an interval between scene one and scene two because the members of the cast have to change from morning to evening dress, and Mr. Hawtrey tells me that nobody can possibly change the dress under 10 minutes.

HIS LORDSHIP.—All that the plaintiff is entitled to do is to keep back his approval of an artist provided that he does it reasonably. The people who have chosen Miss Barnes for the part base their opinion on the fact that they have seen her act the part while the plaintiff has not. Probably the box-office returns will be the best criterion as to whether the lady is suitable or not.

Mr. MICKLEM read affidavits from Sir Arthur Pinero, Mr. Henry Arthur Jones, and Mr. H. V. Esmond. While they expressed no opinion on Miss Barnes's abilities, they thought that the plaintiff's objection to her on the ground of her inexperience in "straight comedy" a strong and a proper one to take, and one that could not be called unreasonable, because the success of the play would largely depend on her power to sustain the part in accordance with the author's conception of it.

On the other hand, Mr. Russell read an affidavit by Sir George Alexander who said that he had offered Miss Barnes the leading part in a "straight comedy" which he had intended to produce at the St. James's Theatre. Mr. Russell also read an affidavit of Mr. Dion Boucicault who had offered her a part in the straight comedy, *Her Husband's Wife*, which was then being played at the New Theatre by Miss Marie Lohr, who had to leave to fulfil a previous engagement.

HIS LORDSHIP.—No author can expect a producer to produce a play without giving him some licence. I see no attempt by the plaintiff to meet Mr. Hawtrey in any way with regard to Miss Barnes. Other people who have seen her think her suitable, but the plaintiff will not take the trouble to cross the road to attend a rehearsal and see her act.

JUDGMENT.

MR. JUSTICE ASTBURY, in giving judgment, said:—As the defendants have undertaken not to change the name of the play, and as there is no substantial alteration in the acts and scenes, the only ground on which the plaintiff can rely is that with regard to the engagement of Miss Barnes who, although she has established a reputation in musical comedy only, has been engaged by Mr. Hawtrey for a pure comedy part. Mr. Hawtrey thinks her admirably suited for the part. She was engaged last September; the plaintiff knew of her engagement in October, and expenses of £1,200 have already been incurred by Mr. Hawtrey. The plaintiff has refused to attend rehearsals, and he really knows nothing of her capacity to take this part. Having regard to the length of time since the plaintiff knew that Miss Barnes had been engaged, to the large sums spent, and to the fact that the plaintiff, with ample opportunities to find out if Miss Barnes was suitable or not did not avail himself of them, I do not think that this is a case for an interlocutory injunction. The costs will be costs in the action.

Solicitors.—Messrs. Reynolds and Son; Mr. H. Percy Becher; and Messrs. J. D. Langton and Passmore.

Mr. Justice Astbury made a winding-up order in the usual form yesterday in the following cases:—Merchants and Shippers Steamship Line (Limited), Thames Smelting and Refining Company (Limited), and Aluminium Stamping Company (Limited).

The Weekly Dispatch.

(116th YEAR)

LONDON: Carmelite House, E.C.

FEBRUARY 4, 1917.

CHARLES HAWTREY'S SUCCESS.

There are more amusing things said in the new play "Anthony in Wonderland," just presented at the Prince of Wales Theatre, than could be found in the books of two dozen revues. The amusing things in Monckton Hoffe's play arise naturally out of the situations, and as the author displays a positive genius for giving his story an ingeniously comical twist, the acting of the four acts appears to occupy an hour rather than a whole evening. Not for years has Charles Hawtrey acted as well as he does in this play, in which he takes the part of a man who will inherit a fortune if he marries before a certain date. It is the comedy management of an American "fakir" which brings him to fall in love with a young woman; but the extraordinary adventures he goes through are best left to be seen, for the mixture of ingenious situations and witty dialogue will not convey an adequate notion of the surprise and joy they bring. The acting all round is excellent, Charles Hawtrey, Edmund Maurice, and Sydney Valentine being splendid.

GOOD EVENING.

"The Stage" July 5, 1917.

CASE IN COURT.

WARING v. MOSS EMPIRES.

On Thursday, June 28, in the Court of Appeal, before the Lord Chief Justice and Lords Justices Pickford and Scrutton, Moss Empires, Limited, applied for judgment or a new trial, on appeal from a verdict and judgment at trial before Mr. Justice Shearman and a common jury, in the case of Waring v. The Moss Empires, Limited.

The action was brought by Miss Dorothy Waring, actress, to recover damages for alleged breach of contract. Miss Waring entered into a contract with the defendants to "appear and perform to the best of her ability and exactly as you may desire" in the revue "Flying Colours," at the Hippodrome, at a salary of £30 a week. She had a principal part, and sang two songs. After a time the songs were transferred to Miss Dorothy Ward, and plaintiff was given a smaller part. She was told to "stand by" for Miss Ward and to sing her two songs if required, and refused, on the ground that a principal did not understudy. For this refusal she was dismissed, and at the trial of the action she was awarded £150 damages. The defendants appealed on the ground that the verdict was against the weight of evidence.

Mr. Vachell, K.C., and Mr. Maddocks appeared for the appellants; Mr. P. Hastings for the respondent.

Mr. Vachell submitted that the respondent was justifiably dismissed, inasmuch as she was not asked to do anything which was outside the scope of her contract. Although it might have been hurtful to her feelings to have the songs taken from her, she was not thereby excused from discharging the duties given to her [illegible] she was not entitled to refuse to do [illegible] which were not outside the scope of an [illegible] work.

The Lord Chief Justice, on the point of understudying, asked if an understudy might be [illegible]

Mr. Vachell thought that was a contradiction [illegible] the understudy was to watch the [illegible] of another person, so as to repeat [illegible] if that other person was away. The understudy was for [illegible] and it might be that the [illegible] absence was the understudy's opportunity.

Lord Justice Scrutton remarked that there had been [illegible] of understudies giving quite different performances to the principals and rising to the highest ranks.

Mr. [illegible] submitted that there was no question of understudying in this case.

Lord Justice Scrutton: Can a manager order an actress to go on and perform a part which has been performed by another, because the other is [illegible]

Mr. [illegible]: I should think so.

The Lord Chief Justice: You would have trouble, I think. (Laughter.)

Lord Justice Pickford: The respondent's complaint is that she is not going to be made a stop-gap.

Mr. Vachell: Yes. But private feelings must not interfere with the performance of a contract.

The hearing was continued on Friday, when Mr. Hastings, resuming his argument for the respondent, submitted that under the terms of the contract the respondent was justified in refusing to discharge an order to understudy, seeing that she was a principal herself. There was a great difference between an engagement to play a particular part and an engagement to play any part.

Lord Justice Scrutton: Suppose there was a contract: "I, Sir George Alexander, or, I, Sir Herbert Tree, agree to perform in 'Hamlet' to the best of my ability, exactly as you may desire," that would not be a contract under which either of them could be asked to play the grave-digger?

Mr. Hastings: No.

Lord Justice Scrutton: Could Miss Waring have refused to take the part of a lady who [illegible]

Mr. Hastings: No.

Lord Justice Scrutton: Suppose an artist had a song with a large number of encore verses, and if it ran its full course it would be necessary to cut out something else, could the management say to the plaintiff, "Be ready, but if the song runs its full course you must not go on"?

Mr. Hastings: Certainly they could.

Lord Justice Scrutton: Would not that be "standing by" for another order?

Mr. Hastings: It is a very different thing to giving an order to understudy. Surely my client was not bound to dress in another artist's clothes and merely wait. It is not "appear and perform" according to the contract.

The Lord Chief Justice: Under the contract they could give her a small part, still paying her the £30?

Mr. Hastings: Yes, and if she was to do nothing she would not object. But she objects to doing something which is not "appearing," and is not "performing." She could not be expected to dress night after night in certain dress because another artist might refuse in a fit of temper to go on. Her reputation has to be considered.

Lord Justice Scrutton: Should they say in the contract "such performance as is in conformity with my reputation or my dignity"?

The Lord Chief Justice said if it could be shown in the contract that Miss Waring was a principal he should be prepared to go with Mr. Hastings the whole way.

Mr. Hastings pointed, as indicating this, the amount of the salary, the option to re-engage her, and the condition that she was not to appear at any other theatre.

The Lord Chief Justice: It might be they paid her that sum so as to have a right to give her any part they liked.

Mr. Hastings: But not to understudy.

The Lord Chief Justice, giving judgment, said that the difficulty in the case arose on the language of the contract, which was in writing, and which, therefore, must be construed by the judge at the trial or by that Court. The whole question turned on the meaning of the contract, and, in considering the rights of the parties, they could only have regard to the writing. The plaintiff had agreed to act "to the best of my ability exactly as you may desire," and Clause 7 of the contract provided that "on any breach or non-observance you may forthwith terminate the agreement." If he could have come to the conclusion that the engagement was to play a principal part he should have been prepared to go the whole way with Mr Hastings, because it might then have been inferred that an order to "stand by" to play another lady's part was to order the respondent to understudy, which would not be within the scope of a lady in a principal part. But the difficulty which he found insuperable was to extract from the contract any stipulation that she was engaged, and engaged only, to play a principal part. The sole ground for the argument that this was the true view was the agreement to pay a salary of £30 a week. In his view that payment indicated that the appellants thought it was worth £30 a week to have the complete control of her services, and to have the right not only to call upon her to play a principal part, but any part which could properly be called "appearing and performing" in a revue. If it had been possible to construe the contract in the plaintiff's favour, he (his lordship) would have done so; but he had arrived at a conclusion adverse to the plaintiff's contention. The verdict and judgment must be set aside and judgment entered for the defendants.

Lord Justice Pickford said he agreed with some regret, because contracts of this kind were very sweeping and stringent, and put actors and actresses very much at the mercy of the powerful syndicates that controlled music halls. With regard to the statement that principals were a class of actors and actresses who could only perform one particular class of duties, he thought, looking at the evidence on this point, that it was difficult to say they were a distinctive class at all. The evidence came to this, that everybody was a principal who had a speaking part.

Lord Justice Scrutton also agreed.

The appeal, therefore, succeeded; the verdict and judgment were set aside, and judgment was entered for Moss Empires, Ltd., with costs. See 7.0 2 Vol 1916

Waters, J.
Plays

Daily Mail

THE PAPER THAT IS HELPING TO WIN.

EDITORIAL OFFICES. CARMELITE HOUSE, E.C.
TUESDAY, FEBRUARY 6, 1917.

DEATH OF MR. PAUL RUBENS

COMPOSER WHOSE SONGS CHANGED MUSICAL COMEDY.

The death of Mr. Paul Rubens, the composer, which occurred near Falmouth after a long illness, was announced yesterday.

Mr. Rubens was the most versatile maker of musical comedy whose name ever came upon the play-bills of the London theatres. When at Oxford he was writing songs good enough to get prominent places in the most popular West End theatres. When he was 22 he and his great friend the late Harold Ellis (also about 22) wrote a farcical comedy, "Young Mr. Yarde," in which Mr. Weedon Grossmith and the late George Grossmith played together. In the following year, in collaboration with Mr. George Grossmith jun., he wrote "Great Cæsar," a musical play, for the Comedy Theatre. Then in 1902 he struck out alone and gave us the book, music, and lyrics of "Three Little Maids."

UNTIRING AND RESTLESS.

From 1899 to 1902 every lyric theatre in London was putting on his songs—dainty, witty, laughing, tuneful things that were changing the manner of things in musical comedy. They got on the street organs in those days. To-day they would get on the gramophone. He was untiring and restless, and idolised the theatre. Over and over again he was told he must have rest and change. He would laugh and leave his flat in Coventry-street for another in Shaftesbury-avenue. He was never at any time robust, and sometimes to please his doctor he would take a house in Essex, which he would fill with all sorts of guests. He was the most generous host, and they could not help being merry. He never posed as a wit, yet all the plays and lyrics Paul Rubens wrote were witty, and he had the gift of setting them to witty music.

No one to look at him a few months ago would ever have guessed him to be 41; no one who saw him 20 years ago would have then imagined he was only 21. To those who knew him he never seemed to change, but he knew more than a year ago that his years were numbered, and so released from her engagement Miss Phyllis Dare, who was to have been his wife.

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This ticket is issued subject to the right of the Management to make any alteration in the Cast that may be rendered necessary by illness or other unavoidable cause

TO-NIGHT, TUESDAY, FEBRUARY 6TH, 1917, AT 8 O'CLOCK,
(SUBSEQUENT EVENINGS AT 8.30).

In conjunction with CHARLTON MANN,
FREDERICK HARRISON presents

Felix Gets a Month

A Whimsical Comedy in Three Acts,
BY TOM GALLON AND LEON M. LION.

The Characters are in the order of their appearance.

Matthew Janson	FRED LEWIS
Adolphus Hopkins	REGINALD BACH
Cornwallis	MICHAEL WILLMORE
Alderman Twentyman	O. B. CLARENCE
Mrs. Twentyman	FRANCES IVOR
Ninetta Monday	EVA LEONARD-BOYNE
Felix Delany	GORDON ASH
Joy Twentyman	DORIS LYTTON
Adrian Redwood	LAWRENCE LEYTON
Evelyn Garland	AMY BRANDON-THOMAS
Joppling Garland	RUPERT LUMLEY

ACT I. - - - - The Parlour of Alderman Twentyman's House in Umberminster.

ACT II. - - - - The Garden of the Alderman's House. *A fortnight later.*

ACT III. - - - - The Minster Yard, Umberminster. *The next morning.*

The Play produced by E. LYALL SWETE.

All Male Members of the Cast are exempt from Military Service.

1917
Waters, J.
Plays

THE TIMES

WEDNESDAY, FEBRUARY 7, 1917.

A whimsical comedy, according to the playbill, and the whimsical is, of course, a perfectly legitimate *genre*. But there are some conditions imposed even upon the whimsical, and one of them seems to be that it had better not be eked out by the conventional. It should be whim and naught but whim: whim—to borrow a figure from the Mayor of Umberminster—naked and not ashamed.

Whimsical as the new Haymarket comedy undoubtedly and joyously is, it has obvious weaknesses, and so fails of full comic effect in its conventional alloy. Perhaps one must retine a little further, and say that there is an acceptable convention in the play, and at the same time an unacceptable. The Mayor, for instance, already mentioned, is a figure of sheer convention, and all the more acceptable for the very reason that he is so. For the humorous contrast between his pompous conventionality and the remarkably unconventional young man who intrudes upon him is of the very essence of the play. You may say the same thing about the conventional Mayoress, who is to her partner what Mrs. Proudie was to the Bishop of Barchester. These twain are, in other words, deliberate conventions, artistically designed and carried out as such. But there is another sort of convention: conventional workmanship, departure from truth and life. This you also find in the play, and find too often: the conventionally mercenary sweetheart, the conventional family lawyer, the conventional heavy father, lay figures all without a trace of whim.

HERO AND WILL.

The hero, however, is all whim, and very good whim, too. You are shown his adventures in the task of complying with an eccentric will (another convention, but of the admissible sort), which makes his inheritance of a million turn upon his entering Umberminster as naked as he was born and living there for a month by the sweat of his brow. How he is taken by an innocent little maiden for one of the River Gods she has been reading about, how he appropriates the Mayor's second-best suit, and how he compounds for his larceny by offering himself for a month as the Mayor's man-of-all-work, how he later becomes a pavement artist, and how he finally sacrifices his million only to regain it the next moment through marriage with a girl whom he and everybody else had supposed penniless—these are some of the stages in his whimsical career. They are amusing enough, but the real joy is the picture of a sunny, impulsive, irresponsible nature, enjoying the vicissitudes of life as so many "larks." Mr. Gordon Ash, who has already made his mark among our younger actors, plays the part, as it should be played, with what Hazlitt was fond of calling gusto: and, as he is virtually never off the stage and has virtually to "fill" it, his performance is a highly creditable achievement. There is good work done by Miss Eva Leonard-Boyne, who has a dainty, wistful charm, as well as by the sprightly Miss Doris Lytton, and the humours of Mayor and Mayoress are given with vigour and colour by Mr. Clarence and Miss Ivor.

A FREAK WILL PLAY.

There can be no fault found with a play simply because it has a plot based on the story of an eccentric will. "The Adventure of Anthony," a "cast-iron" success at the Prince of Wales Theatre, has a story of that brand. The new piece, "Felix Gets a Month," just presented at the Haymarket Theatre, also has a story that turns on an eccentric will, but with this difference that the terms of the will, instead of being disclosed at once, are kept secret till very nearly the end of the evening. The result is that the audience is mystified and the play suffers.

This light comedy is the work of Leon M. Lion and the late Tom Gallon, and their story is that their hero has, in order to inherit a million, to enter a certain town—without a shred of clothes—and succeed in supporting himself there for a month. He starts well by clambering through a window of the mayor's house, and having borrowed a curtain for a robe succeeds in gaining a slavey's sympathy and the loan of some of her master's clothes. Three women in the course of the story fall in love with him; why so neither authors nor anything else explain. But as we learn in the end that he is to marry the girl who beats him in the race for the fortune he justifies his place as the hero of the comedy. J.W.

APOLLO THEATRE

Le

Licensed by the Lord Chamberlain to Tom B. Davis.

TO-NIGHT, WEDNESDAY, FEBRUARY 7, AT 8.

Subsequent Evenings at 8.30.

First Matinee, Saturday at 2.30.

Mr. J. P. MITCHELHILL

PRESENTS

"MONTY'S FLAPPER"

A New and Original Farce in Three Acts

BY

WALTER W. ELLIS.

Hon. Montague Fenniker	**FRANK DENTON**
Kenneth Brooke..	**REGINALD FRY**
Major Howard Plunkett	**E. DAGNALL**
Vernon Lister	**ARTHUR BURNE**
Tom Broughton	**SAM LYSONS**
Dick Broughton	**ERN SHOTT**
Mrs. Delaport (Emma)	**MARY BROUGH**
Babs Delaport	**MARGARET SWALLOW**
Mrs. Gregory	**ELSIE CRAIG**
Tressie Shuttleworth	**MARGARET SHELLEY**

(By kind permission of Mr. Herbert Jay)

The Play produced by **WALTER W. ELLIS.**

Act I .. The Living Room at the Delaport's House, Moleswich-on-Thames (Late Afternoon, Autumn)

Act II .. .. Apartments, Moleswich-on-Thames (A few days later)

Act III .. .. .. The Same as Act II. (The following morning)

Interval 12 minutes between Acts I. and II., and 8 minutes between Acts II. and III

General Manager ..	For Mr J. P. Mitchelhill	Haldane Crichton
Acting Manager ..		William Albert
Stage Manager ..		Sam Lysons
Assistant Stage Manager		Edward de Vere

THE TIMES

THURSDAY, FEBRUARY 8, 1917.

Farce, as every one knows, defies criticism, and criticism, therefore, generally affects to ignore farce, but sometimes tries to analyse and account for the laughter it causes—an attempt which inevitably turns criticism itself into farce. Refraining, then, from any vain ambition of analysing the laughter caused by *Monty's Flapper*, one must rest content with the modest office of recording that there was a good deal of it, and that it reached its loudest when a stout matron found herself imprisoned in a composite piece of furniture—

A bed by night, a chest of drawers by day—

while a dazed gentleman (the image of Alice's Mad Hatter without the hat) forced air through the key-hole with a bicycle pump. It was fairly loud, too, when the dazed gentleman sought to escape the importunities of his comrades by feigning dumbness and talking on his fingers. It was less boisterous when the dazed gentleman dressed up as a child of six and reached its minimum when the cradles were brought in, because cradles in farces have now become, as you might say, *clichés*. But it revived when they took to smashing the chimney-ornaments, and was hearty when a landlady talked with a cold in the head, and had become almost uproarious again by the time some one had pinned a sheet of paper to someone else's coat-tails. And so it rose and fell, while the players all shouted at the top of their voices and the ladies in the stalls steadily munched chocolates in defiance of the Food Controller.

SOME OLD-FASHIONED FUN.

Why Walter W. Ellis calls his new play at the Apollo Theatre "Monty's Flapper" nobody could understand. His heroine was a very nice and nice-looking girl, but why he described her as a flapper is one of the mysteries of the confused plot. This pretty girl has very little to do with the complications of this roaring farce, which has for one of its characters a comic landlady and for another a comic major in love with the comic mother of an actress. There were moments when the house roared with laughter at the old-fashioned fun. There were moments when it seemed preoccupied with the weather and the war and the difficulties of getting home after the play, but on the whole I think the great majority of the audience were satisfied that the evening was well spent and that the author when he appeared was justified in looking pleased.

"MONTY'S FLAPPER"

By WALTER W. ELLIS Author of "A Little Bit of Fluff," &c.

Plays

NEW THEATRE

Proprietors . . . . . SIR CHARLES WYNDHAM and MISS MARY MOORE.

Under the Management of Mr. DION BOUCICAULT.

THURSDAY EVENING, FEBRUARY 8th, 1917, at 8.30

And every Evening at 8.30.

MATINEES—Every Thursday and Saturday at 2.30.

"THE LAND OF PROMISE"

A Play of Canadian Life, in Four Acts, by W. SOMERSET MAUGHAM

CAST OF CHARACTERS.

Nath[illegible] Marsh	Miss IRENE VANBRUGH
Edward Marsh	Mr. CHARLES V. FRANCE
Gertrude Marsh	Miss MARION ASHWORTH
Frank Taylor	Mr. G. H. MULCASTER
Reginald Hartley	Mr. MARTIN LEWIS
Benjamin Potter	Mr. ARTHUR CLEAVE
Sib[illegible]	Mr. EDGAR WOOD
Em[illegible]	Mrs. ROBERT BROUGH
Ja[illegible]	Mr. HERBERT BUNSTON
D[illegible]	Miss NETTA WESTCOTT
Ag[illegible]	Miss HELEN HAYE
Cl[illegible]	Mr. LICHFIELD OWEN
Ka[illegible]	Miss ANNE WALDEN

[illegible] . . . . . The Drawing Room of the late Miss Wickham's House at Tunbridge Wells.

[illegible] . . . . . The Kitchen of Edward Marsh's Farm at Dyer, Manitoba.

ACTS [illegible] I. & IV. . . . . Frank Taylor's Shack at Prentice, Manitoba.

The Play produced under the direction of Mr. Dion Boucicault.

The Scenery painted by W. Hann & Son.

Miss Irene Vanbrugh's Costumes by Madame Hanoley Seymour, New Bond Street.

Miss Netta Westcott's by Lucile, Ltd., Hanover Square.

Business Manager	For Sir Charles Wyndham and Miss Mary Moore	Mr. H. CHISWELL BILLING
Stage Manager	For Mr. Dion Boucicault	Mr. LICHFIELD OWEN
Musical Director	For Mr. Dion Boucicault	Mr. ALBERT CAZABON
Business Manager	For Mr. Dion Boucicault	Mr. C. MICHAEL HUNTER

DALY'S THEATRE | EVENING Feb. 10 | Stall C 15 Govmt. Tax 1/- To be retained

DALY'S THEATRE

Proprietors and Managers — Exors. of the late GEORGE EDWARDES.
Under the direction of — ROBERT EVETT.

EVERY EVENING AT 8. MATINEES EVERY TUESDAY AND SATURDAY AT 2.

The GEORGE EDWARDES New Musical Production

"THE MAID OF THE MOUNTAINS"

Book by FREDERICK LONSDALE. Lyrics by HARRY GRAHAM. Additional Lyrics by F. CLIFFORD HARRIS and VALENTINE.
Music by HAROLD FRASER-SIMSON. Additional Numbers by J. W. TATE.
Music published by ASCHERBERG, HOPWOOD & CREW, Mortimer Street, W.

Baldasarre	ARTHUR WONTNER	Teresa	JOSÉ COLLINS
Tonio	LAURI DE FRECE	Vittoria	MABEL SEALBY
General Malona	MARK LESTER	Angela	FAITH BEVAN
Beppo	THORPE BATES	Gianetta	IVY DUKE
Carlo	POP CORY	Maria	MARJORIE HUME
Andrea	NOEL COLNE	Marietta	MABEL MUNRO
Pietro	FRED VIGAY	Beppiria	JEAN STIRLING
Lieutenant Rugini	WARWICK WARD	Pepita	DORIS FRESSON
Crumpet	LEONARD RUSSELL		
Mayor of Santo	EDWARD ARUNDELL		

ACT I. ... IN THE MOUNTAINS (*Joseph Harker*) | ACT II. .. COURTYARD OF THE GOVERNOR'S PALACE (*Joseph Harker*) | ACT III. ... ON AN ISLAND (*Joseph Harker*)

Scenery designed and Play produced by OSCAR ASCHE.

Costumes executed by B. J. SIMMONDS & Co., MICHARD SILER, LTD., and MARY FISHER, LTD. Headdresses by HARRY H. SANDY & Co. Boots and Shoes by H. & M. RAYNE. Wigs by CLARKSON.

DANCES ARRANGED BY ESPINOSA.

Musical Director ... ... MERLIN [illegible]RGAN.

The whole under the Personal Directio[illegible] ROBERT EVETT.

Stage Ma[illegible] WALTER DOLPHIN [illegible]

[illegible] Manchester [illegible]

The Management reserve the right to make any alteration in the Cast which may be rendered necessary by illness or other unavoidable causes.

Waters, J.
Plays

THE TIMES
FRIDAY, FEBRUARY 9, 1917.

No doubt the first duty of drama is to be dramatic, and Mr. Maugham's play is dramatic enough to blow the roof off. The situations hit you bang in the eye, almost hard enough to leave a bruise. Its violence racks your nerves and takes your breath away. Nothing pleases playgoers, for the most part a soft and sedentary race, so much as to be buffeted about in this way, and there is a tempest of applause after every act.

So far so good; but there is something more to be said. The culmination of violence in this play is reached when a delicate, refined woman is shown cowering under the fist of a brutal savage and driven in sheer physical terror to the consummation of a marriage which she had supposed to be a mere form. Does not such a scene overstep the limits of art? It is said, as we all know, that art has no limits, that the subject-matter is nothing and the treatment everything. To that we should answer that it presupposed an impossible abstraction, the artistic man pure and simple, just as the economists used to postulate that other impossible abstraction, the economic man. Our natural feelings as men may be so affected as to sweep away the æsthetic mood in us. Are they not so affected by the *farce* of Mr. Maugham's Third Act, when we see the shrinking woman under the man's clenched fist made the victim of what is neither else than a rape under cover of a marriage certificate? With its appetite for violence so richly gratified the larger public applauds, but not, we suggest, in the æsthetic mood, while we suspect there are spectators not a few (we can vouch for one) whom the scene simply revolts. One gratuitously nauseous detail is the brawny savage's prating about the Garden of Eden as a preliminary to a rape.

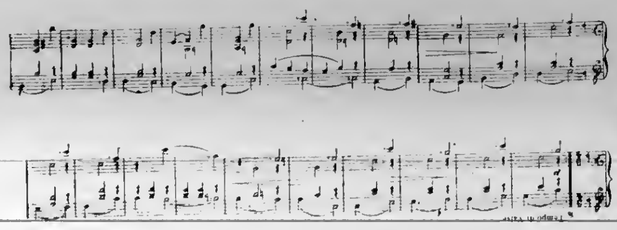
Of course Miss Irene Vanbrugh's performance is a notable thing. A great emotional actress it would be a wonder if she failed to squeeze every effect out of these scenes of violent emotion. But the point is, that she is too good, far too good for the part, too true, too delicate, too civilized. Would such a woman, with just that face, that voice, that tact, that obvious "braininess," ever have got herself within a hundred miles of the pass to which Mr. Maugham's heroine is brought? Assuredly not. And that reflection ultimately consoles us. For, looking at this lady so impossibly cast into this violent and sordid *milieu*, we can say, with a sigh of relief, that we don't believe a word of it.

A NEW STAR.

Somerset Maugham's play "The Land of Promise" has come out as fresh and strong on its revival at the New Theatre as if it had been written yesterday, and the audience followed with feelings really stirred its form, well-told, well-acted story. The part of Norah Marsh gives Irene Vanbrugh opportunities for acting, and with recollections of many very fine performances in other plays I still think that in "The Land of Promise" she has done the best thing of her career.

Another notable thing about this revive is Dion Boucicault's discovery. He has brought to the New Theatre an actor who has never before appeared in London, yet who on the first evening made a success that secures for him for the future a prominent place on the London stage. He has presence and strength, a sense of great reserve, character, and although he betrays little crudeness—due to nervousness—he came real under such new conditions seen through with a certain concern. His name is G. H. Mulcaster. He plays the part of Frank Taylor, the grim young farmer Norah married, I understand he is about thirty years of age, and that when Dion Boucicault found him he was playing on tour in "Charles Macdona's company in "Her Husband's Wife."

The MAID of the MOUNTAINS
Write for complete list of the Music.



THE GREAT LOVE WALTZ FROM The MAID of the MOUNTAINS

ORIGINALS OF ALL THE THEATRE ALTENGANTS
OF ASCHERBERG, HOPWOOD & CREW, Ltd., 16, Mortimer St., London, W.1.

Programme of Music and Lyrics

OF

"The Maid of the Mountains."

	Music by	*Lyrics by*
ACT I.		
1. Introduction to Act I.	Harold Fraser-Simson	Harry Graham
2. "Live for To-day" -	Harold Fraser-Simson	Harry Graham
3. "My Life is Love" -	Jas. W. Tate	F. Clifford Harris and Valentine
4. "Farewell" - - - -	Harold Fraser-Simson	Harry Graham
5. "Dividing the Spoil" -	Harold Fraser-Simson	Harry Graham
6. Finale to Act - - -	Harold Fraser-Simson	Harry Graham
ACT II.		
7. Opening to Act II. -	Harold Fraser-Simson	Harry Graham
8. "Laughing Chorus" -	Harold Fraser-Simson	
9. "Honour Among Thieves"	Harold Fraser-Simson	Harry Graham
10. Chorus. "Save Us" -	Harold Fraser-Simson	Harry Graham
11. "Dirty Work" - -	Harold Fraser-Simson	Harry Graham
12. Duet. "The Key to Your Heart"	Jas. W. Tate	F. Clifford Harris and Valentine
13. "Husbands and Wives"	Harold Fraser-Simson	Harry Graham
14. "A Bachelor Gay" -	Jas. W. Tate	F. Clifford Harris and Valentine
15. "I Understand" - -	Harold Fraser-Simson	Harry Graham
16. Finale to Act - - -	Harold Fraser-Simson	Harry Graham
ACT III.		
17. Opening to Act and the Governor's Entrance.	Harold Fraser-Simson	Harry Graham
18. "New Moon" - - -	Merlin Morgan	Adrian Ross
19. "Over There and Over Here."	Harold Fraser-Simson	Harry Graham
20. Finale - - - - - - -	Harold Fraser-Simson	Harry Graham

JEALOUSY

Teresa is intensely jealous, and gives a-- v Baldasarre, who is arrested.

The Stage.

ul presumably of his success in the tion of the romantic element into sical pieces, in the cases of "King nia" and "The Balkan Princess," k Lonsdale has pursued this vein ther at any rate in the unfolding mewhat too ample plot of "The f the Mountains," which begins s genuine romantic opera, with ons of "Fra Diavolo" and "Car- rd, also, if the brilliantly success- ucer and designer of the scenery, ar Asche, will allow us to say, ld friends "The Forty Thieves." the end it approximates more o ordinary musical comedy, with instances and topical allusions in ics and dialogue; and, if we mis- t, some material excisions as story have been made in the third h some resulting detriment to the dramatic interest) since the pro- at the Prince's, Manchester, at as, when the plot was described lly, and with meticulous attention il. Harold Fraser-Simson, who is mark as composer of the music nita," which had a comparatively n at the Queen's in the autumn of s again done work of melodious sicianly qualities, if not of par- y distinctive style, in the present ; three additional numbers having tributed by James W. Tate, and by Merlin Morgan, the accom- musical director at Daly's. Simi- e lyrics of Captain Harry Graham, with characteristic neatness and have been supplemented by others e facile pens of F. Clifford Harris lentine. Beautifully and sump- staged, "The Maid of the Moun- tains provided with numerous e, met with an enthusiastic recep- its London production at Daly's

ssarily succinct outline of the plot w to given. As nearly all the re Italian it may be presumed Lonsdale has laid the scene in ssibly Calabria, or in Sicily. At ing the first of Joseph Harker's nt scenes shows a brigand en- t in a recess high up amongst ngs, with lofty mountains at seen enveloped in a bluish haze ht of the moon. After a year of l operations, Baldasarre, the bri- f, is winding up the business on by him and his associates, t amongst whom are Beppo, the se and sentimental Carlo, the Tonio, and Teresa, the Maid Mountains, a damsel with Car- e attributes, in love with the un- ve, Baldasarre. She becomes when, in the division of the the chief reserves for himself a wh ch he had taken from a recent f his exploits. As Captain Gra- s it, in the best-written of his

ed this brooch from a girl on a

look of reproach quite upset me.

was Angela, daughter of the r of Santo, General Malona, on t of retiring in disgrace because ssuccessful to capture Baldasarre bandit; and the chief's nascent her is brought to a head by the appearance at the gate of the bri- lair of Angela, accompanied by supposed to be a rich widow, ly the excessively amiable wife o, who, to escape from her cloying uments, had given out that he had rowned at sea in a life-saving inci- ve years before. Teresa is taken by the soldiers waiting at the of the winding road leading down the encampment, and Baldasarre off, ostensibly to rescue her, taking liminary precaution to waylay the passing near by with the new Governor, and to appropriate the uniforms and credentials of this official and his staff for use by himself, Beppo, Carlo, and Tonio. Thus disguised, they reach the Courtyard of the Governor's Palace, with semi-circular gallery and houses perched on the heights at back, and adorned with overhanging white and yellow blossoms. Here, after Teresa has scornfully refused to betray her chief to Malona, she is induced to do so by her growing jealousy for Angela, of whom Baldasarre is evidently enamoured; and chief and lieutenants are taken off to a neighbouring convict settlement, with the terribly reminiscent name of The Devil's Isle, of which Lieutenant Rugini, a cast-off admirer of Angela, has been appointed Governor. Malona's coy and captious daughter does not appear and have the brooch restored to her by Baldasarre, in the third or Island act (another fine set), as the piece is now presented. Rugini helps Vittoria, temporarily engaged to Malona, to escape in company with Tonio, whom she has recognised, and to whom she becomes reconciled; and, in like manner, Teresa and Baldasarre, in a somewhat rapidly performed piece of winding up, make up their differences, and depart happily together.

NEW BRIGAND AT DALY'S.

Bertram Wallis will join the cast of "The Maid of the Mountains" at Daly's Theatre to-morrow week to play the part of the brigand chief. Arthur Wontner, who has been playing the leading part, has been ordered a rest by his doctor, and so resigned.

Joined cast 25/8

Waters, J.
Plays

LYCEUM THEATRE

NIGHTLY at 7.45.

MATINEES WEDNESDAY, THURSDAY, SATURDAY **at 2.30**

ENTIRELY NEW PLAY,

SEVEN DAYS LEAVE

By WALTER HOWARD.

Play Produced by WALTER and FREDK. MELVILLE.

Music composed and selected by ERNEST YOUSDEN.

Capt. Terence Fielding, R.H.A. - - - Mr. ALFRED PAUMIER
Pte. Lord Arthur Pendennis - - - - Mr. HERBERT FORD
2nd Lieut. Cornelius Keys - - - - - Mr. BERT RANDALL
Sergt. Macdonald - - - - - - - - - - Mr. A. PERCY
Corporal Benson - - - - - - - - - Mr. HORACE MEARS
Jasper Judd (Fishermen) - - - - - - - - Mr. T. SMITH
Old Tom (Fishermen) - - - - - - - Mr. PHILIP HAY
Master Judd - - - - - - - - - - - - Master RAWLINGS
Edgar, Servant at the Hall - - - - - - - Mr. F. WELTON
Mrs. Susan Keys, the Cook - - - - - Miss SUSIE BEVAN
Constance Morel - - - - - - - - - Miss GLADYS MASON
Colonel Sharrow, Intelligence Dept. - - Mr. LESLIE CARTER
Paul Lamond - - - - - - - - - - - Mr. J. C. AUBREY
Rev. John Middleton, Vicar of Hampton Sandy, Mr. HUGH MONTGOMERY
Stephen Darrell - - - - - - - - - Mr. ALFRED LUGG
Percy Skindles - - - - - - - - Mr. WALTER PEMBERTON
Martha Dale - - - - - - - - - - - - - Mrs. JACKSON
Beth Meadows - - - - - - - - - - - Miss ALICE HARLOW
Kitty Middleton, the Vicar's Daughter, Miss HILDA VAUGHAN

AND

Lady Mary Heather - - - - - - - - - Miss ANNIE SAKER

ACT I. **Scene 1** .. **The Vicarage, Hampton Sandy**

THE FIRST DAY OF LEAVE.

Scene 2 . .. .. **The East Coast**

THE WAR SHRINE.

ACT II. .. .. .. **The Gardens at Hampton Hall**

ACT III. .. .. **The House on the Cliffs**

Tableau .. .. **THE U BOAT ASCENDS**

ACT IV. .. .. **The East Coast**

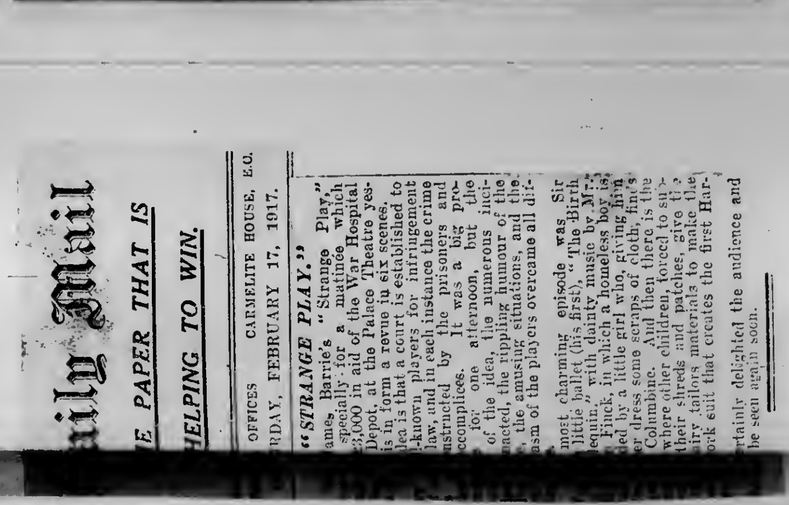
THE LAST DAY OF LEAVE.

RSDAY, FEBRUARY 15, 1917.

ays' Leave, Mr. Walter Howard's new was produced at the Lyceum last night, There is plenty of excitement—enough ven the critical *habitués* of the Lyceum, the guiding hand of the Messrs. Melville, to expect an entertainment packed full

a captain of the R.H.A., who, when home ays' leave, emulates the exploits of the *Man Who Stayed at Home* by luring a to its destruction, incidentally employing nt of a much less modern hero in feigning s, like Davy Garrick. There are two Ger- who pass in a sympathetic East Coast Belgian refugees, but, when brought to and gnash their teeth like true Huns; officer who is a cook's son, a private ke's son, and an officer of the Intelligence t, admirably played by Mr. Leslie Carter. s Annie Saker, always a Lyceum favour- heroine, who swims out at dead of night he signal which causes the submarine to he surface; and to crown all there is the of the U-boat by British destroyers, which audience to such a pitch of enthusiasm uite forgot to cough, this being the first g the evening that they had omitted to so.

he noise in the front of the theatre was very hard the players, who struggled nobly to pitch their es over the ever-growing storm. Mr. Alfred mier as the hero, Miss Gladys Mason and Mr. C. Aubrey as the spies, Mr. Bert Rendell as the k's son and Mr. Herbert Ford as the duke's son, e alike excellent, and there was every justifica- for the vociferous applause which greeted their rts.



ily Mail

E PAPER THAT IS

HELPING TO WIN.

OFFICES CARMELITE HOUSE, E.C.

RDAY, FEBRUARY 17, 1917.

"STRANGE PLAY."

ames, Barrie's "Strange Play," specially for a matinée which 3,000 in aid of the War Hospital Depot, at the Palace Theatre yes- is in form a revue in six scenes. lea is that a court is established to known players for infringement law, and in each instance the crime nstructed by the prisoners and ccomplices. It was a big pro- for one afternoon, but the of the idea, the numerous inci- acted, the rippling humour of the , the amusing situations, and the asm of the players overcame all dif-

most charming episode was Sir little ballet (his first), "The Birth equin," with dainty music by Mr. Finck, in which a homeless boy is ded by a little girl who, giving him er dress some scraps of cloth, fine Columbine. And then there is the where other children, forced to sub- their shreds and patches, give the iry tailors materials to make the ork suit that creates the first Har-

rtainly delighted the audience and be seen again soon.

Friday, February 16th

PALACE THEATRE

Managing Director ALFRED BUTT

at 2.30 (Doors 2 o clock)

HER ROYAL HIGHNESS PRINCESS HENRY OF BATTENBERG'S

MATINÉE

IN AID OF THE WAR HOSPITAL SUPPLY DEPOT (CAVENDISH SQUARE)

ON THIS OCCASION WILL BE PRESENTED FOR THE FIRST TIME

"A STRANGE PLAY"

IN SEVEN SCENES

SPECIALLY WRITTEN BY J. M. BARRIE

THE CAST INCLUDES

ALLAN AYNESWORTH
W. H. BERRY
NINA BOUCICAULT
DION BOUCICAULT
E. HOLMAN CLARK
FAY COMPTON

GLADYS COOPER
A. E. GEORGE
TEDDIE GERARD
CHARLES HAWTREY
LESLIE HENSON

H. B. IRVING
JULIA JAMES
NELSON KEYS
PEGGY KURTON
ETHEL LEVEY

VIOLET LORAINE
GERALD du MAURIER
GINA PALERME
ARTHUR PLAYFAIR
GEORGE ROBEY

MABEL RUSSELL
HARRY TATE
GEORGE TAWDE
LADY TREE
IRENE VANBRUGH

GERTIE MILLAR will Sing and Dance

REGINE FLORY with M. JAN. OYRA in "The Romance of a Dragon-fly"

W. H. BERRY in an excerpt from "High Jinks"

W. MURDOCH will Play

All the above Ladies and Gentlemen appear by courtesy of their respective Managers

Mrs. KENDAL will Speak

The Palace Orchestra under the direction of HERMAN FINCK

PRICES. Boxes by arrangement. Stalls, £2 6s. (including Govt. Tax, 4s.) and £1 3s. (including Govt. Tax, 2s.) Royal Circle, £1 3s. and 17s. (both including Govt. Tax, 2s.) First Circle, 5s. 3d. (including Govt. Tax, 3d.) Amphitheatre, 1s. 2d. (including Govt. Tax, 2d.)

TICKETS. Can be obtained at Kensington Palace; The War Hospital Supply Depot, Cavendish Square; from any Member of the Committee; the usual Libraries; and at the Box Office of the Palace Theatre.

Waters, J.
Plays

PRINCES THEATRE

EVERY EVENING AT 8.

MATINEES every Wednesday & Saturday at 2.15.

SEYMOUR HICKS and ELLALINE TERRISS

WILL PRESENT

The most Famous of all Musical Comedies,

The Catch of the Season

By SEYMOUR HICKS and COSMO HAMILTON.
Music by HERBERT E. HAINES and EVELYN BAKER.
Lyrics by CHAS. H. TAYLOR.
New Numbers by HERMAN DAREWSKI.
New Lyrics by ADRIAN ROSS and CLIFFORD GREY.

The Duke of St. Jermyns	SEYMOUR HICKS
Lord Dundreary	STAFFORD DICKENS
Higham Montague	MONTAGUE CRIDDLE
Lord Vatton	JOHNNY DANVERS
Sir John Crystal	J. C. BUCKSTONE
Mr. William Gibson	FRED FARREN
Captain Rushpool	LEONARD BYRON
Almeric Montpelier	CECIL VEREHAM
Bucket (a Page)	CHAS. McCONNELL
1st Footman	CHAS. CECIL
2nd Footman	A. B. McKAY
Signor Valdoni Minestrone	SIGNOR M. BACCI
The Duchess of St. Jermyns (St. Jermyns' Mother)	HILDA DICK
Lady Crystal	MOLLIE LOWELL
The Hon. Sophia Bedford	MODESTA DALY
The Hon. Honoria Bedford	ALICE O'BRIEN
Angela (her Step-daughter)	ISOBEL ELSOM
Princess Van Dyke Van Schluisen	JOSSET ELLIS
Miss Sylvia Gibson	ENID SASS
Miss Hadnoquis	Miss IRENE MAGLEY
Clotilde	GERMAINE ARNOUX
Lady Caterham	MARY BORKE

Princes Theatre 17
17/2/17
Stall
7/6 Tax, 6d
B14
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THE PRINCE'S.

"THE CATCH OF THE SEASON" REVIVED.

It was in September, 1904, at the Vaudeville, that Mr. Seymour Hicks appeared first as the Duke of St. Jermyns, the title-character in his and Cosmo Hamilton's pleasing musical comedy, "The Catch of the Season"; and on the successful revival, at the Prince's, on Saturday, February 17, he worked and sang with the same exuberant energy and danced with the accustomed agility.

GIBSON GIRLS.—Phyllis Sidney, Josephine Harrington, Winifred Strain, Sybil Merton, Isabel Broznan, Joan Challis, Molly Vyvyan, Eileen Irish, Ivy Dene, Dorothy Eyre, Kathleen Barker, Joan Donaldson.

GUESTS.—Joan Garden, Renee Waleska, Grace Arnold, Enid Paine, Alice Hamblin, Vera Wilkinson, Alice Coombe, Stella Kendrick, Ellice Courtney, Stella Storey, Gladys Deane, Dorothy Clifford, Cherrie Sargent, Mimi Durkin, Emily Lowes, Beryl Brodie, Innis Shawan, Dorothy Cecil, Hubert Osbourne.

BRIDESMAIDS.—Cynthia Greaves, Dorothy Ardley, Monica Noyes, Violet Marley, Lydia Lewis, Evelyn Puxton, Joan Clarkson, Rita Palmer.

The Faust Rag in the Second Act danced by IRENE MAGLEY and FRED FARREN.

ACT I. .. .. **Lady Crystal's House, Mayfair**

ACT II. Scene 1 **Ball Room at the Duchess of St. Jermyns**

Scene 2 .. .. .. **Angela's Wedding**

After Act I. there will be an interval of 10 minutes.

Dresses by REVILLE & ROSSITER.
Miss Irene Magley's Dress by ADA WOOLF.
Gentlemen's Suits by JOHNS & BONHAM.
The Scenery painted by GEORGE R. HEMSLEY.
Uniforms by A. DURNS and MORRIS ANGEL & SONS.
Furniture by JAMES S. LYON. Shoes by A. L. GAMBA.
The Cigarettes used in Act I. are supplied by TROPANI & CO., LTD., 5 Old Bond Street, W.
Wigs, etc., by W. CLARKSON.

The Play Produced by SEYMOUR HICKS.

Dances and Chorus Effects arranged by FRED FARREN.

Music and Songs, published by Messrs. FRANCIS, DAY & HUNTER, may be had in the Theatre.

Musical Director	Mr. CUTHBERT CLARKE
Stage Director	Mr. J. J. HOOKER
Stage Manager	Mr. A. B. McKAY
Acting Manager	Mr. G. E. DRACO

QUEEN'S THEATRE,

SHAFTESBURY AVENUE, W.

Licensed by the Lord Chamberlain to Mr. ALFRED BUTT.
By arrangement with Mr. FREDERICK WHELEN.

Telephone—9437 Gerrard.

Under the direction of BERNARD HISHIN.

The Management request the honour of your presence on

TUESDAY EVENING, FEB. 20, 1917,

At 8 o'clock,

when they will present

"THE DOUBLE EVENT".

A New Four Act Comedy, by

SYDNEY BLOW AND DOUGLAS HOARE.

NOTE.—SHOULD YOU BE PREVENTED FROM BEING PRESENT, KINDLY RETURN AT YOUR EARLIEST CONVENIENCE THE ENCLOSED VOUCHER TO

ALFRED BEAUMONT,
BUSINESS MANAGER.

On subsequant eveninga the Curtain will rise at 8.15

MATINEES: Wednesdays and Saturdays, at 2 30

(First Matinee, Saturday, February 24th)

"THE DOUBLE EVENT."

A COMEDY IN FOUR ACTS, BY

SYDNEY BLOW AND DOUGLAS HOARE.

CAST.

John Dennison ...	ALLAN AYNESWORTH
Rev Hubert Swizel ...	ERIC LEWIS
Charles Swizel ...	LANGHORNE BURTON
Freddy Burke ...	FORBES DAWSON
Mr. Bryant ...	WILFRID FORSTER
James Bennington ...	ERNEST HENDRIE
James Weir ...	A. G. POULTON
Harry Goble ...	FRED W. MONA
Grayson ...	GERRARD CLIFTON
Billy ...	Master BARRIE LIVESEY
Binks ...	ERNEST LEVERETT
Mrs. Bennington ...	ALICE BEET
Hester Swizel ...	MURIEL REDDALL
Elfrida Swizel ...	GLADYS LANCASTER
Celestine ...	Mlle. ROYER
Hannah ...	BARBARA GOTT
Venning ...	DULCIE BENSON
Mrs. Muggeridge ...	SINNA ST. CLAIR
Mrs. Cooper ...	PHŒBE HODGSON
Mrs. Gaylock ...	MARION DALY
Miss Muggeridge ...	ADAH ROTHWELL
Miss Cooper ...	IRENE FLOWER
Jennie ...	S. WING
and Evelyn Swizel ...	ETHEL IRVING

Act I. The Drawing Room, Baverstock Rectory, Kent. Saturday Afternoon.

Act II. Evelyn's Drawing Room, Adelphi Terrace. The Next Thursday Afternoon.

Act III. Evelyn's Office, Adelphi Terrace. The Next Afternoon.

Act IV. Same as Act III. The Next Afternoon

The Play produced by ALLAN AYNESWORTH

THE TIMES

WEDNESDAY, FEBRUARY 21, 1917.

Telephones and tickers are the toys of the theatre, and too often a nuisance there, but in *The Double Event* they are used appropriately and to really comic effect.

The scene is a bookmaker's office, and Evelyn, the lady-bookmaker, faced with ruin if a certain horse wins a race to be run within the next five minutes, sets all her family simultaneously calling up other bookmakers on all her telephones. Thus Uncle James, of the Anti-Gambling League, and Evelyn's father, the vicar, and brother Charles all find themselves engaged in betting transactions with perfect strangers, which they don't in the least understand. The effect is really comic, scenically comic, comic to the eye, and would have delighted Diderot, with his pet theory that the essence of drama is pantomime.

To explain how the lady bookmaker got into the trouble which led up to all this telephoning would be a long story. Let the hint suffice that it was a trick of a gay sportsman who loved her, and who won her in the end, though not by his trick, for she "bluffed" him at his own game. It is, you feel, entirely right—as Ruskin used to say—that she should be the conquering heroine, because she is played by Miss Ethel Irving, who is never so good as when displaying all her arts and graces in vanquishing and enslaving the enemy man. (Who that saw it will ever forget her triumphant Millamant ?) Every playgoer, worthy of the name, knows her breathless, faltering, fluttering, impudent, dainty-roguish style. It was as fresh, delicate, and delicious as ever last night, deftly turning a part which the slightest lapse or clumsiness would have made hard and vulgar into a thing of perfect elegance.

Mr. Allan Aynesworth also has the sense of style, and it is a pleasure to watch him playing up to his companion, tactfully putting in a grave note here and there, and preserving a soothing air of quiet in happy contrast with her restless, febrile energy. Mr. Eric Lewis is capital in an Eric Lewis part (there ought to be more of him), some good fun is contributed by Miss Alice Beet and Mr. Ernest Hendrie, and a small boy, Master Barrie Livesey, in a small part makes a big success.

LONDON PAVILION

Manager—FRANK GLENISTER. PICCADILLY, W.

CHEERIO!

By C. H. BOVILL.
Music by KENNEDY RUSSELL.
Additional Lyrics by HUGH E. WRIGHT.
Chorus and Ensembles by GEORGE SHURLEY.
Costumes by BRUCE-WINSTON.
Tailoring by MORRIS ANGEL.
Wigs by CLARKSON.
Scenery by GEORGES DE FEURE.

THE LONDON PAVILION.

"CHEERIO!"

On Wednesday, February 21, 1917, was produced here a revue, in three acts, by C. H. Bovill, with music by Kennedy Russell, additional lyrics by Hugh E. Wright, and chorus and ensembles by George Shurley, entitled "Cheerio!"

The latest London Pavilion revue, which is obviously destined to fill the bill for some considerable time to come, had a cordial reception at its first representation. With the one important exception that a potential commère and compère, in the shape of a lady Robinson Crusoe, and a "society" journalist, fade away and dissolve into other characters in the earlier scenes, it is the nearest approach of real Parisian revue we have seen in London for many a long day.

At the London Pavilion there is now an amusing revue, of short scenes and witty dialogue, a revue that has some of the characteristics of the French revue, and therefore has for that reason an old-fashioned air of depending on that which is witty and topical to interest the audience. The American element of spectacle, chorus effects, and brilliance is not to be found in "Cheerio!" The author, Mr. C. H. Bovill, has not provided for these in his book. His revue is just good fun, and every member of the company, from Mr. James Golden, Miss Dahlia Gordon, and Miss Avice Kelham to the youngest "extra," is doing his or her enthusiastic best to entertain the audience.

J. W.

Waters, J.
Plays

DIRECTOR
SIR THOMAS BEECHAM, BART.

LICENSEE
DONALD BAYLIS.

ALDWYCH THEATRE, W.C.
TELEPHONE—GERRARD 2315.

FEBRUARY 15, 1917.

Under the direction of BERNARD HISHIN.

MR. WEST DE WEND FENTON requests the honour of your presence on THURSDAY EVENING, FEB. 22, 1917, at 8 o'clock, when he will present

THE SPRING SONG,

A New French Farce, by

SYDNEY BLOW AND DOUGLAS HOARE.

Founded on "LE CHOPIN," by Kéroul and Barré.

Preceded by

LUVAUN,

In a Hawaiian Scena.

SHOULD YOU BE PREVENTED FROM BEING PRESENT, KINDLY RETURN AT YOUR EARLIEST CONVENIENCE THE ENCLOSED VOUCHER TO

CLAUD VERNON,
MANAGER.

THURSDAY, FEBRUARY 22nd, at 8.

WEST DE WEND FENTON WILL PRESENT
(Under direction of BERNARD HISHIN)

"THE SPRING SONG."

A NEW THREE ACT FARCE, WRITTEN BY
SYDNEY BLOW AND DOUGLAS HOARE.
FROM THE FRENCH, "LE CHOPIN," BY KEROUL AND BARRE.

THE CAST.

Paul Dartignac	Mr. SPENCER TREVOR
Andre Collardot	Mr. PHILIP ANTHONY
Prince Boris Petroff	Mr. BRUCE WINSTON
Anatole Le Blanc	Mr. E. M. ROBSON
Pedro Lopez	Mr. CECIL WARD
Robillard	Mr. TOM TINDALL
Gravier	Mr. HARRY CANE
Jacques	Mr. HENRY LATIMER
Madame Morney	Miss ADA BLANCHE
Madame Lopez	Miss HANNAH JONES
Lolotte	Miss ORINA VERCHESI
Celestine	Miss A. O'DWYER
Pepita	Miss SYBIL DE BRAY
Miquatta	Miss BEATRICE HUNT
Josette de Valmoudois	Miss ENID BELL

THE SCENES.

Act I. At Paul Dartignac's Flat. (The Day of the Wedding.)

Act II. At Madame Morney's. (The Night of the Wedding.)

Act III. At Paul Dartignac's. (Just a little later.)

The Play produced by SYDNEY BLOW.

Preceded by

LUVAUN,

A Lady and a Piano in a Hawaiian Scena.

FRIDAY, FEBRUARY 23, 1917.

Now that Mendelssohn's so-called Spring Song has been strummed for half a century or more on the pianos in both hemispheres, you might think that the public ear was a little weary of it. But it seems still to ravish that public ear which listens to farce. It punctuated this farce from a French original which was produced last night at the Aldwych. There was an enormously stout gentleman on the stage who, whenever he heard it, immediately made love to the nearest lady, and the fun was to contrive that the nearest lady should also be enormously stout and the wife of a volcanically jealous husband, who sprinkled hired assassins all over Paris to deal with his enemies like a celebrated personage in Balzac.

Alternating with the fun of the stout gentleman and lady was the fun of an abnormally short gentleman who had to be persuaded that the lovers or ex-lovers of his abnormally tall wife were her uncles and guardians. These physically contrasted couples were mixed up, bundled into wrong rooms and hidden behind screens, while the glib liar of the party exercised his talent in giving the volcanically jealous gentleman plausible explanations for their being wherever they happened inopportunely to be. People who can still enjoy the Spring Song are obviously blessed with an exceptionally robust appetite for enjoyment, and their hearty laughter showed that they could even enjoy this farce.

THEATRE ROYAL DRURY LANE, LIMITED

MANAGING DIRECTOR, ARTHUR COLLINS

Mr. Arthur Collins requests the pleasure of

[illegible] 's

Presence on

Saturday Evening, Feb. 24, 1917

At 8 o'clock

to witness Mr. Robert Courtneidge's Production of the Patriotic Light Opera

YOUNG ENGLAND

The Play by BASIL HOOD

Music by G. H. CLUTSAM and HUBERT BATH

Should you or your representative be prevented from being present, the immediate return of the enclosed Ticket will be esteemed a favour.

CHAS. F. TAYLOR,
Business Manager.

ROBERT COURTNEIDGE'S PRODUCTION

OF THE NEW LIGHT OPERA

YOUNG ENGLAND

The Play by **BASIL HOOD**

The Music by **G. H. CLUTSAM and HUBERT BATH**

HARRY DEARTH	as	FRANCIS DRAKE
C. HAYDEN COFFIN	,,	JOHN OXENHAM
FRANK BARCLAY	,,	SIR GEORGE SYDENHAM
HERBERT CAVE	,,	WILLIAM COURTENAY
WILLIAM CROMWELL	,,	TOM MOON
AMBROSE MANNING	,,	SAM BEST
EDWARD BENFIELD	,,	HARRY SYDENHAM
JAMES PRIOR	,,	THE BEADLE OF PLYMOUTH
LEONARD SHEPHERD	,,	JOHN DOUGHTY
S. WOODIN	,,	AN OSTLER
C. RIDLEY	,,	A DRAWER
T. STETFORD	,,	A VERGER
B. LEEDS	,,	ELI PENWHISTLE
DORIS WOODALL	,,	QUEEN ELIZABETH
CLARA BUTTERWORTH	,,	BETTY SYDENHAM
DOROTHY JAY	,,	JOAN
ROY WILSON	,,	TIB

Drake's Men, Townspeople, and the Queen's Cour

Conductor - - ARTHUR WOOD

LONDON REPERTORY THEATRE

Hon. Director - - J. T. GREIN

Presents

On Monday and Tuesday,
Feb. 26th & 27th at 2-30 p.m.

The Immortal Memory

A Comedy in Three Acts by
ROBERT R. WHITTAKER

Persons of the play in order of their appearance

ERNESTINE	NONA WYNNE
FIRST WORKMAN	VAL CUTHBERT
SECOND WORKMAN	ARTHUR BOWYER*
SERVANT	ENID HARRISON-DAVIS
ARTHUR P. MEMMOTT	WALTER PEARCE*
REV. HENRY MAGNUS	MILES MALLESON
AMBROSE	H. K. AYLIFF
MARY LAVENDER	KATE CUTLER
PETER LAVENDER	SYDNEY PAXTON*
ALDERMAN TOM JARVIS	ROY BYFORD
AUGUSTUS	JERROLD ROBERTSHAW
THOMPSON	CECIL BEVAN
WILLIAM P. MEMMOTT, SENR.	FRANK WAKEFIELD*

* Appearing by kind permission of Messrs. Vedrenne & Eadie, Miss Horniman, Grossmith & Laurillard, Charles Hawtrey and Miss Doris Keane.

Play Produced by F. B. J. SHARP.

Stage Manager		VAL CUTHBERT
Business Manager		GLADYS PURNELL
General Manager	For Court Theatre	S. HEYMANS
Acting Manager	For Court Theatre	A. S. PIGOT
Stage Manager	For Court Theatre	INE CAMERON

Scenery

Act 1	DINING ROOM AT PETER LAVENDER'S AT MARBERRY
Act 2—Scene 1	MR. LAVENDER'S OFFICE, Next Morning
Scene 2	THE SAME, a Fortnight Later
Act 3	DINING ROOM AT PETER'S HOUSE AT MARBERRY, Next Morning

Daily Mail

THE PAPER THAT IS HELPING TO WIN.

EDITORIAL OFFICES. CARMELITE HOUSE, E.C.
TUESDAY, FEBRUARY 27, 1917.

PLAY BY A NEW AUTHOR.

A new comedy by a new author, Mr. Robert R. Whittaker, presented by the London Repertory Theatre at the Court Theatre yesterday, has for its theme the sorrows and troubles of a wealthy Yorkshire manufacturer who, having married the widow of a man supposed to have been drowned, is suddenly confronted by this returned and very much alive predecessor—a drunkard and a blackmailer.

Eventually, when the wife discovers what the trouble is she comforts her family with the news that she was aware all the time that her first spouse was alive, and that, with a view to possibilities, she had divorced him soon after he had deserted her. Nothing, therefore, remained to be done but to congratulate husband No. 2, to exile No. 1, and to bring down the curtain on the once more happy home of the Yorkshire manufacturer.

The author conducts his scenes quite cleverly, but the story is unconvincing.

J. W.

Alhambra

The Bing Girls are there

Every Evening

AT 8.15 O'CLOCK

MR. OSWALD STOLL

PRESENTS

GEORGE GROSSMITH AND EDWARD LAURILLARD'S

New Revue

"THE BING GIRLS ARE THERE"

A Musical Poster in Eight Folios designed by
GEORGE GROSSMITH AND FRED THOMPSON.

Music by NAT. D. AYER. Lyrics by CLIFFORD GREY

Production by CAIRNS JAMES. Staged by J. W. JACKSON

Additional Numbers and Dialogue by WORTON DAVID, EUSTACE PONSONBY, CLIFFORD GREY, ERIC BLORE, MELVILLE GIDEON, etc., etc.

The Entire Colour Scheme and the Costumes designed by COMELLI.

"The Bing Girls are There"

1st Folio—THE HIGH STREET. LESSER BINGHAMPTON. On Market Day. *(CRAVEN)*

Lucy (The Flower Girl)	Miss DOROTHY GREY
Mr. Bedlington (Master of Beagles) ...	Mr. JOE MONKHOUSE
Bessie	Miss JANE AYR
Fannie	Miss MABEL WOOF
Annie	Miss BLANCHE STOCKER
Bertie	Miss BERTIE ADAMS
Mr. Horrocks, M.F.H.	Mr. REGINALD CROMPTON
Mr. Strider (The Squire)	Mr. GEORGE AUSTIN
Captain Couples, J.P., D.L.	Mr. A. WILLIAMS
Hattie	Miss LILIAN DAVIES
Cissie (The Bad Girls of the Village)	Miss LORNA POUNDS
Kissie	Miss TOOTS POUNDS
Millie...	Miss TOMMY SINCLAIR
Mr. Wimple...	Mr. LEWIS SYDNEY
The Dean	Mr. CECIL BELCHER
Gertie Giveaway	Miss ALICE KNIBBS
The Dowager Lady Bountiful	Miss AUBREY ASHTON
AMETHYST BING	**Miss VIOLET LORAINE**
OSWALD (The Unkissed)	**Mr. JOSEPH COYNE**
Mrs. Marigold (his Mother)	Miss ALMA JONES
Station Bus Driver	Mr. FRANK LESTER
Monsieur Bébé	Mr. CAIRNS JAMES
EMERALD BING...	**Mr. WILKIE BARD**
Deaf Man	Mr. LAURENCE TUCKER
The Dancer	Miss SADRENE STORRI

The New
Alhambra
THEATRE

FEB. 21 1917
Fauteuil
10/6
Tax, 1/-

K 8

¶ Retain this portion which is the voucher for seat only, and does not admit to the Theatre

Daily Mail

THE PAPER THAT IS HELPING TO WIN.

EDITORIAL OFFICES. CARMELITE HOUSE, E.C.

MONDAY, FEBRUARY 26, 1917.

"THE BING GIRLS."

NEW ENTERTAINMENT AT THE ALHAMBRA.

It might be regarded as a reasonably fair assumption that another "Bing" revue at the Alhambra Theatre by the same authors and composers as "The Bing Boys"—Mr. George Grossmith, Mr. Fred Thompson, and Mr. Nat. D. Ayer—would earn a like send-off. But "The Bing Girls Are There" did not do so on Saturday, and yet the entertainment is as picturesquely staged as its predecessor, and the music, though it has no striking number like "If You Were the Only Girl," is quite as tuneful.

The mistake has been made of attempting to duplicate some of the popular features of "The Bing Boys." Scenes, musical numbers, and situations associated with successes made by other artists are warmed up, and the mistake—wholly avoided in the amusing "Bing Boys"—of employing artists to introduce their variety theatre specialities occurs again and again. The result was a long-drawn-out entertainment that lasted from eight until towards midnight and left an extremely friendly audience with the feeling that if an expert with an axe had been called in the night before all might have been well. It would, at least, have been better and shorter.

Out of the abundance of picturesque stage settings, music, costume effects, whirling chorus girls, and other features stand many things worthy of a good revue, and in front of them best of all stands Miss Violet Loraine. Three of her songs—"Let the Great Big World Keep Turning"; "So He Followed Me"; and "Do You Like Me?" (duet with Mr. Joseph Coyne)—will be popular; and she brings to them a sense of humour, a sense of character, and a personality that can create an atmosphere of humour and gaiety. Neither Mr. Joseph Coyne nor Mr. Wilkie Bard has been provided with scenes or situations to encourage his humour.

J. W.

GLOBE THEATRE.

Licensed by the Lord Chamberlain to ALFRED BUTT.

On THURSDAY EVENING, MARCH 1st, 1917, at 8 o'clock.

In conjunction with Mr. ALFRED BUTT,

Messrs. VEDRENNE & EADIE

PRESENT

THE MAN WHO WENT ABROAD

By the Authors of

THE MAN WHO STAYED AT HOME.

Lord Goring, P.C., M.P.	
Christopher Brent	Mr. KENNETH DOUGLAS
Sir Melville Dewsbury	Mr. E. F. MAYEUR
A Clerk	Mr. C. BARNARD MOORE
John Preston, J.P.	Mr. J. EDWARD PEARCE
Cosens	Mr. H. R. HIGNETT
Bernard Varey	Mr. ERIC COWLEY
William Meyer	Mr. EILLE NORWOOD
Frederick Woolf	Mr. R. C. HARCOURT
Charles Schumacher	Mr. HENRY WENMAN
Ernest Hyman	Mr. FRANK E. PETLEY
Heller	Mr. FRED MORGAN
Inspector O'Reilly	Mr. CALEB PORTER
Sergeant of Police	Mr. TOWNSEND WHITLING
Ani Kiraly	Miss IRIS HOEY

The Play produced under the direction of EILLE NORWOOD.

D-10
3724
1917
Waters, J.
Plays

ACT I. - Scene 1 - Sir Melville Dewsbury's Office in Whitehall.

An Interval of three minutes.

Scene 2 - On the Dutch liner "Wilhelmina," nearing New York. *Ten days later.*

An Interval of ten minutes

ACT II. - Scene 1 - Christopher Brent's Bedroom in the Hotel des Ambassadeurs, New York. *Some thirty-four hours later.*

An Interval of one minute

Scene 2 - The same. *A few hours later.*

An Interval of ten minutes.

ACT III. - - - William Meyer's Flat in New York.

All Men employed at this Theatre have complied with the Military Service Act.

The Music under the direction of M. G. FERICESCU. The Waltz played during the first Interval and sung by Miss Iris Hoey specially composed by HOWARD CARR. Words by ADRIAN ROSS. Published by ASCHERBERG, HOPWOOD & CREW, LTD.

Miss Iris Hoey's Dresses by Madame ESTHER, 5 Grafton Street, W.
Scenery by H. W. OWEN. Wigs by CLARKSON.

Only non-intoxicants can be served in the Bars after 9.30 o'clock.

The Theatre is so well provided with exits, that every member of the audience can, without hurry, get clear of the Auditorium within TWO MINUTES.

Ladies are earnestly requested to remove Hats, Bonnets, or any kind of head-dress.

This rule is framed for the benefit of the audience, and the Management trusts that it will appeal to everyone, and that Ladies will kindly assist in having it carried out.

SMOKING NOT ALLOWED IN THE AUDITORIUM.

The Box Office is open from 10 to 10 daily. Tel. 8722 Gerrard.

PRICES OF ADMISSION:—Private Boxes, £4 4s. to £1 1s. Stalls, 10s. 6d. Balcony Stalls, 7s. 6d. & 6s. Upper Circle, 5s. & 4s. Pit, 2s. 6d. Gallery, 1s

The above Prices are exclusive of War Tax.

MATINEES EVERY WEDNESDAY & SATURDAY AT 2.30.

The nearest Tube Stations to this Theatre are Piccadilly Circus and Leicester Square.

EXTRACTS FROM THE RULES MADE BY THE LORD CHAMBERLAIN. The name of the actual and responsible Manager of the Theatre must be printed on every play bill. The Public can leave the Theatre at the end of the Performance by all exit and entrance doors, which must open outwards.

Where there is a fireproof screen to the proscenium opening, it must be lowered at least once during every performance to ensure its being in proper working order. Smoking is not permitted in the auditorium. All gangways, passages and staircases must be kept free from chairs or any other obstructions, whether permanent or temporary.

General Manager ... ... Mr. T. J. Courtly
Stage Manager ... ... Mr. C. Barnard Moore
Business Manager ... ... Mr. W. Macqueen-Pope

THE TIMES

FRIDAY, MARCH 2, 1917.

Here is a play about secret agents without a single revolver or cry of "Hands up!" You are driven to presume that these particular thrills, like d—ns according to Bob Acres, have had their day. They were universally beloved, though not respected, and their disappearance must be recorded with regret. Perhaps, however, it is only a temporary eclipse.

Anyhow, it is a comfort to think that there still are "the papers," those dear, compromising papers in cipher, which every one is anxious to wrest from everybody else and hold to the light to make sure of the watermark and convey by wire or express train to "the chief" or "my Government" or the police. They provide the additional ecstasy, in this play, of being "spoof"; indeed, the whole play is a "spoof" adventure, with plenty of telephone (another old stage friend, still apparently as flourishing as ever) and a hero in bed, then in his bath, and finally in a safe. You perceive that this gives Mr. Kenneth Douglas great opportunities—opportunities of lovely silk pyjamas, opportunities of dressing-gowns and towels, opportunities of dodging—disrobed, as they say in high-toned literature—behind a curtain, with Miss Iris Hoey playfully frisking and threatening to peep on the other side, opportunities for the nice conduct of the famous eye-glass.

There are opportunities for Miss Hoey, too, opportunities for some charming gowns, opportunities for getting rolled up in the counterpane while American husbands do furiously rage, opportunities for playing generally the impudent, bewitching minx. *Item*, a terrific game of fisticuffs in the dark. *Item*, a revolving picture of the Kaiser, leading to a secret passage, through which—but no, the story must not be given away. It is just the sort of story to be found in those all-fiction magazines which you buy by the half-dozen at Euston and used to throw away at Crewe, but now send to the soldiers. You understand that the sale of these magazines baffles statistics—and accordingly the popular attraction of such plays as *The Man Who, &c., &c.*, needs no demonstration.

The Weekly Dispatch.
(116th YEAR.)
LONDON: Carmelite House, E.C.
MARCH 4, 1917.

"THE MAN WHO WENT ABROAD."

Princess Arthur of Connaught sat in a private box, and Miss Gertie Millar and Miss Lily Elsie sat in the stalls at the Globe Theatre on Thursday evening, and smiled, and laughed heartily, too, just like ordinary mortals, at the new comical spy play, "The Man Who Went Abroad," which, according to the advertisement, is related to "The Man Who Stayed at Home." In the "Stayed at Home" play the gentlemanly spy did his deadly work in an east coast boarding house, where, having frustrated the plots and plans of William the Second's emissaries, he engaged himself to marry a young woman taking a holiday *en pension* at the same private hotel. In the new "thriller" the same spy (he looks different, but we are assured he is the same deadly fellow) does his work of secret intelligence, or something, on board an ocean liner and in New York, where all of the men he meets are Englishmen with a weakness for attempting to speak with an American accent.

THE COOL SPY'S HOT BATH.

When the spy gets fairly mixed up with the American-accent gang the fun becomes fast and furious. People rush in and out of rooms; jealous husbands roar with anger; German agents, with some scraps of American phrases, set their teeth; policemen come in and out of windows and doors; and in the midst of this turmoil the daring spy-hero, cool as a cucumber, treats himself to a hot bath. It is glorious fun this part of the drama, and the lovely heroine, Ani, a Dalmatian dancer, a fascinating creature, as charming a woman in looks and wiles as anything in London drama can show to-day, saves the hero from deadly peril and wins his heart. What is to become of the girl the spy left behind him at home in the boarding-house goodness only knows. Kenneth Douglas as the daring spy seemed never to give the other girl a thought, and Iris Hoey was charming enough to deserve to get all she wished for. If I was asked for my own private opinion about the characters in this wonderful world of spies, etc., I would unhesitatingly vote for Schumacher, the gum-chewing conspirator with "a face like a hursted slipper." Henry Wenman, who gives the portrait, is one of the very best character actors on the stage. J. W.

D-10
3724
1917
Waters, J.
Plays

ROYALTY THEATRE

Licensed by the Lord Chamberlain to J. E. VEDRENNE, Dean Street, W.

ON SATURDAY, the 3rd MARCH, 1917, at 8.0,

MESSRS.

VEDRENNE AND EADIE

PRESENT

REMNANT

BY

MICHAEL MORTON and D. NICCODEMI.

Tony	Mr. DENNIS EADIE
Jules	Mr. C. M. LOWNE
Alphonse	Mr. E. H. PATERSON
Lougon	Mr. HENRY VIBART
Manon	Miss HILDA MOORE
Emilie	Miss MURIEL POPE
"Remnant"	Miss MARIE LÖHR

The Action takes place in Paris about 1840; the first act in Tony's rooms; the second act, after an interval of two months, in Jules' apartment; and the third, a week later, in Tony's Studio.

Stage Director - Mr. WILFRED EATON

Stage Manager	Mr. E. H. PATERSON
Business Manager	Mr. ALLAN WADE

THE TIMES

MONDAY, MARCH 5, 1917.

It should have had music by Puccini. Not only because its prose frequently suggests a translated libretto or because it gives a glimpse of the Bohemia which the opera that you know of bowdlerized from Mürger, but also because its sweet sentimentality seems to cry aloud for appropriate syrup from the most melting of musical sugar-refiners. By a kind of symbolism, one of its personages was publicly rewarded with lumps of sugar. In fact, we were all saturated, powdered, and candied with it. What a slap in the face for the Food Controller!

Why all this linked sweetness? Well, you see, the heroine is Miss Marie Löhr, and Miss Löhr's chief gift is to be sweet. It is the chief gift of many women, bless them, off as well as on the stage, but Miss Löhr out-sugars them all. In one of Maeterlinck's fantasies the good things of life are personified—the bread sprite, the sugar sprite, and so forth. Miss Löhr is always the Sugar Sprite. In this play she enters, a bare-legged, ragged street-waif, and straightway becomes a household fairy, sweetening everybody. She sweetens Tony, the young engineer who has been living an out-at-elbows, Bohemian, cat-and-dog life with a nerve-exasperated mistress, into a pure-hearted (though tight-waisted, Gavarni-clad) being all for morality and orthodox marriage—marriage with the little Sugar Sprite, *bien entendu*. She sweetens a rakish married man who makes love to her into a respected, entirely platonic friend. She sweetens her old reading-and-writing master by actual administration of lump-sugar, as already indicated. She sweetens a discontented, nagging, *bourgeois* couple into happy father and mother by the mere hint that what they want is a baby. By aid of the reading-and-writing master and her love for the young engineer she even sweetens her own sweet self. The only person she cannot sweeten is the nerve-racked mistress, so this person is got rid of by a little trick, and then everything is for the sweetest in the sweetest of all possible worlds.

Not that Miss Löhr succeeds in being only sweet. She succeeds also in being tender, pathetic, frank, even in carrying off with a grace the formidable 1840 head-of-hair. She is a delightful actress within her own limits—which, notably enough, she is bit by bit, indefatigably, extending. The whole play depends on her; lives (or at any rate simulates life) through her, and she bears or rather wafts it daintily and delicately along as a Sugar Sprite should. Her cockney accent of the first act is a mistake for a Parisian *gamine*; an audience has no difficulty in accepting English (it would accept blank verse) from supposed Parisians of 1840, but *localized* English at once destroys the illusion. Mr. Eadie, in an unfortunate wig, is manifestly ill at ease as the sentimental engineer who ought to have been something much more flamboyant, one of Gautier's *romantiques à tous crins*. Mr. Lowne wears his odd Gavarni clothes as though he were not in the least afraid of them, and Mr. Vibart, even before taking his lumps of sugar, is the sweetest of old men. Miss Hilda Moore and Miss Pope both look deliciously possible in frantically "impossible" gowns. Wonderful sex, that can accommodate itself to any fashion of any period. A London audience has notoriously the worst tooth, and *Remnant* was received on that night with almost a riot of enthusiasm.

The Weekly Dispatch.
(116th YEAR.)

LONDON: Carmelite House, E.C.

MARCH 4, 1917.

LAST NIGHT'S NEW PLAY.

Miss Marie Lohr's Success in "Remnant."

The unrecognised genius who lived in a Paris attic and figured as the hero of Michael Morton and David Niccodemi's play, "Remnant," at the Royalty Theatre last evening was a patient fellow, and, being a hero, did eventually obtain recognition.

Few men were as lucky as he was, for this particular engineer might never have been appointed railway builder—in the pioneer days of railways in France—if he had not been sentimental and engaged the affections of the young girl who came home with the laundry and fell in love with the careless, easy-going fellow. That little sentimental episode made the fortune of the would-be railway builder, and it just happened that way because everybody who met her fell in love with the girl, and to please her used their influence in forwarding the interests of the unrecognised genius.

It was a very sentimental story, played very slowly, but evidently not too slowly for the enthusiastic audience, which also, as well as the hero, fell in love with Miss Marie Lohr.

J. W.

London Opera House
Kingsway.

The Other Bing Boys.

The London Opera House, KINGSWAY.

Proprietary	The Opera House Syndicate, Ltd.
Chairman and Managing Director	OSWALD STOLL
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Stage Director	A. H. MAJILTON
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PROGRAMME.

The Management reserve the right to make unavoidable alterations.

Mr. OSWALD STOLL presents Messrs. GEORGE GROSSMITH and EDWARD LAURILLARD'S New-Old Revue

The Other Bing Boys

A Picture of London Life in a Prologue and Six Panels, painted by GEORGE GROSSMITH and FRED THOMPSON

After Kipling and Bouchardy's "Les Fils Louche"

Music by NAT D. AYER — Lyrics by CLIFFORD GREY

Additional Dialogue by GUS SOHLKE and CLIFFORD GREY.

Production by GUS SOHLKE.

Staged by Gus SOHLKE and LEE COLMER

Augustus Yorke — **Robert Leonard**

Augustus Yorke and Robert Leonard (Partners and Lovers) as "Alf" and "Ted" in The Other Bing Boys

Ella Retford

As "Lil" of "Lil's Lover"

Kathleen Starling	Les Trombetta	Nancy Buckland
Pip Powell	Douglas MacLaren	Hal Bert
Four Vagabonds	Fred Whittaker	Lydia & Francis
J. East	Diana Durand	Kathleen Bontall
May Davis	Margaret Stuart	Peter Wiser
Richd. Webb	Vera Doree	

EVERY EVENING AT 8.15. EVERY AFTERNOON AT 2.30

PRICES (including Government Tax) PRIVATE BOXES, 22/6, 16/- and 11/6. FAUTEUILS, 11/6, 8/- and 5/5. BALCONY STALLS, 4/5. STALLS, 2/8. GRAND CIRCLE, 2/2. FAMILY CIRCLE, 1/8. BALCONY, 1/2. BOX OFFICE 10 to 10. — Phone — HOLBORN 6840 (8 lines).

London Opera House
Kingsway, W.C.
Chairman & Managing Director
Oswald Stoll

Fauteuils 10/6
+ TAX 1/-
EVENING

Row Seat

C 11

Thur. March 8, 1917

This portion to be given up

Daily Mail

THE PAPER THAT IS HELPING TO WIN.

EDITORIAL OFFICES: CARMELITE HOUSE, E.C.4.
FRIDAY, MARCH 9, 1917.

"THE OTHER BING BOYS."

AMUSING REVUE AT LONDON OPERA HOUSE.

With its title altered to that of "The Other Bing Boys," the Alhambra Theatre revue of a year ago, "The Bing Boys are Here," was revived last evening by Mr. Oswald Stoll at the London Opera House. In every particular this very amusing musical play is as it was during the first season when its name was almost a household word. Its catching tunes, its comical situations, its amusing dialogue, and its quaint characters are just as before.

It is a very gay affair, a new-old friend with a happy laugh on its lips, and heaps and heaps of dances and a couple of score of pretty chorus girls to add to its animation. Its high spirits have just a dash of Potash, for Mr. Augustus Yorke and Mr. Robert Leonard, who made themselves great London favourites in "Potash and Perlmutter," are now playing the two "Boys"—their first appearance in an English revue—and, with Miss Ella Retford to share the honours of the lead, they play their parts in their own quaint way right merrily. J. W.

Daily Mail

NO PEACE WITH THE HOHENZOLLERNS.

EDITORIAL OFFICES: CARMELITE HOUSE, E.C. 4.
TUESDAY, APRIL 10, 1917.

"THE BING GIRLS."

Greatly improved by compression and by the substitution of amusing dialogue for some that was merely dull, the Alhambra Theatre revue, "The Bing Girls," came out in performance yesterday a vastly better entertainment than it was on the evening of the first performance six weeks ago. It has been sharpened up, enlivened with more dances, is "played closer" and more merrily, and altogether is now quite different from the original. Mr. Malcolm Scott, too, joined the cast yesterday to partner Mr Joseph Coyne and Miss Violet Loraine in making the play a very bright one, and right well all three succeeded.

GARRICK THEATRE

LESSEE & MANAGER .. .. T DOTT

EVERY EVENING AT 8.30.

Matinees: WEDNESDAY and SATURDAY at 2.30.

By arrangement with Mr. DOTT

Mr. JOSE G. LEVY'S Production.

"Petticoats!"

A New Comedy in 3 Acts, by Mr. H. F. MALTBY

CHARACTERS—in the order of their appearance:—

Liz	LOUIE TINSLEY
Mehalia From Furniture Depository	FRANCES WETHERALL
Clara	POLLIE EMERY
Mrs. Fletcher	MILLIE HYLTON
Smith (her Servant)	ELSPETH DUDGEON
Robertson (her Chauffeur)	PHYLLIS DESMOND
Telephone Girl, G.P.O.	CHERRY MUIR
Dr. Ethel Howell, M.D.	AUDREY FORD
Miss Frances Brown, M.P. (Solicitor) ..	MARGA LA RUBIA
The Rev. Iris Coit, M.A.	DORA GREGORY
Winifred	KITTY CRICHTON
Irene From Window Cleaning Co	GWLADYS GAYNOR
Captain Randall	VIOLET CAMERON
1st Charwoman	ESME HUBBARD
2nd Charwoman Mrs. [illegible] ..	DORA LEVIS
[illegible]	ELAINE SLEDDALL
The [illegible] Lady	HOPE L'ESTRANGE

The Play produced by the Author

Acts I., II. and III.

Mrs. Fletcher's Flat, Whitehouse Mansions, S.W.

The action of the Play is laid in the year 19—?

Stage Manager .. .. CECIL J. WOODINGS

10

THE GARRICK THEATRE

10/3/17

Orch. Stall

C 1

Walters, J.
Plays

The Weekly Dispatch.

(116th YEAR.)

LONDON: Carmelite House, E.C.

MARCH 11, 1917.

AN ALL-WOMAN PLAY.

A play which is a farcical version of woman's outlook on the war has the obvious disadvantage of losing its interest before it gets very far, and this was exactly what happened with the performance of H. F. Maltby's three-act farce "Petticoats," produced at the Globe Theatre last evening. The farce is Adam-less and is not Eden. All of the 17 characters in its story of the infatuation of women for a soldier they have not seen are of the type that farce authors have relied on for years, and in this instance they are, if possible, more mechanical than usual. Their unconscious humour has the peculiar twist of misunderstanding everything bearing on the war; and yet with every desire to accept it just for what it is worth, this sort of humour is apt to become something more than tiresome. It did last night.

J.W.

HAYMARKET
Manager
HARRISON

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Orchestra Stl 10/6
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This to be retained

This ticket is issued subject to the right of the Management to make any alteration in the Cast that may be rendered necessary by illness or other unavoidable cause.

TO-NIGHT, WEDNESDAY, MARCH 14TH, AT 8 O'CLOCK.

SUBSEQUENT EVENINGS AT 8.30.

In conjunction with PERCY HUTCHISON and HERBERT JAY

FREDERICK HARRISON presents

A New Comedy in Three Acts, entitled

GENERAL POST

BY J. E. HAROLD TERRY.

Sir Dennys Broughton, Bart. ...	NORMAN MCKINNEL
Lady Broughton, *his Wife*	LILIAN BRAITHWAITE
Alec, *his Son*	HENRY DANIELL
Betty, *his Daughter*	MADGE TITHERADGE *(by permission of Mr. Arthur Collins)*
Wilson, *his Butler*	EDGAR A. MARVIN
Edward Smith, *his Tailor*	GEORGE TULLY
Albert Smith, *his Tailor's Brother* ...	FEWLASS LLEWELLYN

ACT I. - - - -	1911
ACT II. - - - -	1915
ACT III. - - - -	19—?

SCENE—The Morning Room of Sir Dennys Broughton's residence, "Grange Court," near Sheffingham.

The Play produced by PERCY HUTCHISON.

All Male Members of the Cast are exempt from Military Service.

The Author and Management desire to express their thanks to MR. J. T. GREIN and the London Repertory Theatre for their courtesy in releasing this play.

Stage Manager } For Messrs. HUTCHISON & JAY { H. HALLADAY HOPE
Acting Manager } { F. PENNELL

THE TIMES

THURSDAY, MARCH 15, 1917.

That the war has made hay of the old social barriers; that it has divided the country into just two classes, those who can do useful work for it and those who cannot—these are the simple, engaging propositions which decorate many a leading article, and which have at any rate enough truth in them for the modest purpose of entertaining a theatrical audience.

They are not propositions that lend themselves to subtle casuistry or ironic flavouring, and no doubt the author of *General Post* has been discreet in avoiding these inappropriate ornaments. At the same time his avoidance of them is of a rigour which might almost be called (if the epithet weren't a little fly-blown) relentless. He never swerves for one weak moment from the obvious. The war has turned this or that country gentleman into a Volunteer private and this or that tailor into a brigadier-general, V.C. So why not bring the two types into juxtaposition and (happy thought!) have a love-affair between the country gentleman's daughter and the ex-tailor V.C.? For the general working-out what better way than the simple path of symmetry? When the girl throws herself at the tailor's head (he is not even then, before the war, an ordinary tailor, but a philosophical tailor who can talk of Nietzsche and Sudermann), he refuses her because he knows it wouldn't do. It is clearly indicated, then, that when as brigadier-general, V.C., he offers his hand, she must refuse him because he formerly refused her, though she must of course accept him five minutes later, or there would be a riot in the audience. The same principle of symmetry provides a complex character for the country gentleman; he says and does since the war the precise opposite of what he said and did before it. And the children can always fill up the dialogue with "Dear old Mater!" and "Oh, *isn't* Pa funny?"

Plain, honest English fare, you see, no kickshaws, and that is just the *menu* a Haymarket audience likes, as it signified last night by a tumult of applause. Perhaps, after all, the author has been a little more *malin* than you at first thought. His selection of a tailor for hero was certainly a clever stroke. Ever since "Evan Harrington" it has been only a question of time when the tailor-hero would pass from the novel to the theatre. Well, the war came, with all its social topsy-turvydom, and Mr. Harold Terry triumphantly gets in first with this tailor-hero. Mr. George Tully plays him very pleasantly, handling the yard-measure deftly in the tailor stage of him and turning out, in his military glories, a modest officer and gentleman. As his wilful, not to say perverse, sweetheart, Miss Madge Titheredge is once more the darling heroine of pit and gallery. Mr. Norman McKinnel plays a conventional old simpleton as though he really thought the man was a live character—a remarkably adroit piece of dissimulation—and Miss Lilian Braithwaite lends charm and even freshness to a too traditional British matron. The audience, as we have said, were delighted with the whole affair, and "called" the author of this plain, straightforward tale. Perhaps—who knows?—that is going to be one of the effects of the war. Perhaps we shall all become "relentlessly" simple and obvious.

The Weekly Dispatch.

(116th YEAR.)

LONDON: Carmelite House, E.C.

MARCH 18, 1917.

THERE was a time when the long-running plays at the London theatres were always musical comedies. Occasionally a farce or a comedy got high up on the list among them, but now all that has changed, and it is the play without music that usually takes first place. At present "Romance," at the Lyric Theatre, and "A Little Bit of Fluff" at the Criterion Theatre, have scored hundreds of performances more than any musical play or revue in the bills, for "Romance" will reach the 600 mark next Friday, and "A Little Bit of Fluff" has at present a score of over 650 to its credit. If I had to make a guess I would take "General Post," at the Haymarket Theatre (which so far has scored only four performances) as the play most likely to outrun all the other plays at present advertised.

SOME GOOD FUN.

This "General Post" is merely an amusing entertainment, but it *is* amusing. It is good, innocent, obvious fun that keeps the audience in good humour from start to finish, and it is splendidly acted. A story in which the daughter of an aristocratic family falls in love with a tailor—come to measure her father—starts with an advantage over most comical plays, and when in Act II. the tailor is a colonel and the girl's brother is a 2nd lieutenant under him the audience simply roared at the fools that the girl's relations seemed to make of themselves in the presence of the new situation and the new colonel. In Act III. the audience got in front of the author's story and roared when they heard of a brigadier-general being expected to make a call, for they guessed unanimously who the hero was that had gained promotion, and they were not wrong. It is all delightful, pleasant, innocent fun. And you need not believe the story, nor in the characters, to have a right merry evening at the Haymarket Theatre. J. W.

Nightly 8.30 Matinees Wed. and Sat. 2.30

CHARLES B. COCHRAN'S POT POURRI

MORTON in GONZAGUE

By PIERRE VEBER

Produced by JULES DELACRE.

LA POMME D'OR

A Ballet of the Italian Renaissance, in Two Scenes, by Madame DONNET.

Fiammetta ... ... MDLLE. RAMBERT

Beato ... ... M. JEAN VARDA

LILLAH McCARTHY AND C. M. HALLARD

in CLASS By PIERRE VEBER AND The Man who Married a Dumb Wife By Anatole France

Produced by C. B. WILLIAMS.

General Manager Business Manager Stage Director Stage Manager Musical Director	For C. B. COCHRAN	CLIVE R. McKEE A. O. McKEE FRANK COLLINS R. A. SWINHOE J. B. HASTINGS

AMBASSADORS

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WEST STREET, CAMBRIDGE CIRCUS (Opposite Palace Theatre)

Proprietors Ambassadors Theatre, Ltd. *Licensee* - Herbert Jay

Sole Lessee and Manager - Charles B. Cochran

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:: :: ::

March 12th, 1917.

Mr. Charles B. Cochran requests the pleasure of your presence on

FRIDAY EVENING, MARCH 16th, 1917

at 8 p.m.

(Subsequent performances 8.30)

when he will present a

POT POURRI

Should you be prevented from being present, the immediate return of the enclosed Ticket will be esteemed a favour.

CLIVE R. McKEE,
General Manager.

THE TIMES

SATURDAY, MARCH 17, 1917.

"GONZAGUE."

By Pierre Veber.

Gonzague	Léon Morton
Le Brizard	Jules Delacre
La Chambotte	L. Mussière
Mouchel	F. Crommelynck
Tuquet	Jean Maréchal
Mme. le Brizard	Valentine Tessier
Mme. Mouchel	F. Depernay
Mme. Tuquet	T. Cierra

The Ambassadors without its *revue*, and more particularly without its Delysia, may seem at first blush like Rhodes without its Colossus or Caria without its Mausoleum. As a matter of fact, however, the new programme is at least as various and as entertaining as that which it supersedes.

Here, to begin with, is that *Dumb Wife*, which was translated some time ago from Anatole France for the Stage Society, and which is now presented with a franker drollery than at first, as well as with a stage-setting of more appropriately fantastic design. If the drollery verges upon sheer buffoonery, that only accords all the better with the Rabelaisian spirit that obviously swayed its author in the writing. Miss Lillah McCarthy is the dumb wife, restored so effectually to speech that her husband has to get the doctor who gave her speech to make him deaf, and she proves an "agreeable rattle" as well as an overpowering one. Then follows another Stage Society item, Mme. Donnet's Italian Renaissance ballet *La Pomme d'Or*, with Mlle. Rambert again to play the pious maiden who leaves her prayers to toy and frisk and tempt mankind with the golden apple, and M. Jean Varda again to be her successfully tempted Beato. They both dance with rare grace, while the little troop of Fra Angelico children who trip round them, with open mouths and folded hands and eyes cast heavenward, provide a "separate ecstasy."

There are two novelties. *Class*, a piece of witty conversation, by Mr. Robert Vansittart, shows the Marquise consenting to transfer her affection from the Marquis to the Emissary (because it is the Terror and life is dear), but proving such a vixen that the Emissary is glad to hand her back and let the pair of aristocrats go free. It is vivaciously acted by Miss McCarthy and Mr. Hallard and Mr. Charles Doran.

Gonzague, by Pierre Veber, is a broad French farce turning upon the embarrassments and antics of a piano-tuner suddenly invited to a dinner party to make a fourteenth. When it is said that the piano-tuner is M. Léon Morton it will at once be understood what wild and whirling fun is forthcoming. A French company has been got together to support him; it is perhaps rather of the sort which auctioneers' catalogues call a "miscellaneous lot," but it suffices for the not too exacting requirements of the occasion. The audience, at any rate, roared with laughter last night at *Gonzague*, and the whole entertainment may be warmly commended to those sophisticated playgoers who desire to find a London equivalent for what they used to seek in Paris at the Mathurins or the Capucines.

ST. MARTIN'S THEATRE

WEST STREET, SHAFTESBURY AVENUE, W.C.

Licensee - B. A. Meyer. Sole Lessee - Charles B. Cochran.

NIGHTLY at 8.30.

MATINEES WEDNESDAYS AND SATURDAYS at 2.30.

FOR ADULTS ONLY.

The Society for the Production of "Damaged Goods"

(By arrangement with CHARLES B. COCHRAN)

PRESENTS

DAMAGED GOODS

By BRIEUX, N.L. (John Pollock's Translation)

[illegible]	J. [illegible]
The Patient	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible] JONES
[illegible]	[illegible] NEWBERRY
The [illegible]	[illegible]
A Woman	[illegible]
A Man	[illegible] GRAPH
A Girl	JOAN V. VIAN REES

The Play produced by James B[illegible]

Act I.	The Doctor's Consulting Room
Act II.	The Patient's Study
Act III.	The Doctor's Room in the Hospital

General Manager	For Mr. C. B. Cochran	CLIVE R. McKEE
Business Manager		J. W. WOODINGRAM
Business Manager	For the Society	H. I. COHEN
Stage Manager		S. NEWBERRY

ST. MARTIN'S THEATRE

17/3/17

Parterre Stall

J174

To be retained
No hats or bonnets allowed

Society for the Production of

"DAMAGED GOODS"

Guarantors:

Major Waldorf Astor	Sir Thomas Barlow, Bt., M.D.
Viscountess Cowdray	Mrs. Frank Dawes
Sir John Fagan	John Galsworthy, Esq.
J. T. Grein, Esq.	Sir William H. Lever, Bt.
Major Sir George Noble, Bt.	Philip Noble, Esq.
Sir Frederick Pollock, Bt.	Lady Pollock
Miss Maude Royden	Dr. Mary Scharlieb
G. B. Shaw, Esq.	Dr. Jane Walker

Glynne Williams, Esq.

Committee:

Dr. Jane Walker, *Chairman*

Major-Gen. Sir Alfred Turner	William Archer, Esq.
Lady Muir McKenzie	J. T. Grein, Esq.
Lady Tree	Mrs. Philip Noble
Mrs. H. B. Irving	Mrs. Frank Dawes
Dr. Mary Scharlieb	Miss Maude Royden

James Bernard Fagan, *Hon. Organizer*

All Profits made by the Society will go to Institutions for the Treatment of Venereal Disease.

The Committee desire to thank Mr. H. B. Irving and Mr. Frederic Harrison who have generously lent the Scenery, and Dr. Jane Walker and Mr. J. B. Fagan who have generously lent some of the Furniture.

Plays

THE TIMES

MONDAY, MARCH 19, 1917.

Certain doctors, male and female, members f Parliament and social workers, recognizing he educative value of the theatre, have en-ted it in the campaign against venereal isease. There is only one play which deals irectly and didactically with the subject, M. rieux's *Les Avariés*, Englished for some rivate performances a year or two ago by r. John Pollock, under the title of *Damaged oods*. This is the play which, newly licensed r the purpose by the Lord Chamberlain, was resented at the St. Martin's Theatre on aturday by a society formed for its production. he performances are for "adults only," and y profits that may be made will be given institutions for the treatment of the ease.

In these circumstances the value of the play dramatic art is of small moment, except so far as its educative value depends upon artistic quality. M. Brieux is a reformer th all the sincerity and perhaps more than the courage of Dickens; but he has not ickens's power of entertaining while he in-ucts. Here, as in other of his plays, he his eagerness push him into exaggeration, d his desire to teach override his duty as matist. The first act is masterly. It shows specialist telling the young lawyer what the matter with him; lifting him out of me and despair, and then urging him not swing too far in the opposite direction and ave as if he were a healthy man. But the th is not strong enough to bear the burden. is in love; there are questions of the *dot*, business, of the family. He deserts the ialist for a quack, and, deceived by a false , he marries. So, in the second act, we e to his sickly infant, its nurse infected, horrible truth suddenly breaking on his rming young wife. M. Brieux wanted, of rse, to show how personal and family shness is one means of spreading the evil; the conduct of the young father and of his her, who deliberately scheme to sacrifice nurse and her family to the infected child, o exceptionally vile as to remove the case of the region where all didactic fiction or ma must remain to be effective—the region he average, the actual, the you and me. he third act we hear, practically, no more that particular family. We are in the ialist's hospital. Drama has gone to the

et, in spite of its faults as a play, *Damaged s* is a powerful sermon. It touches with acy and good sense on all the points which come under discussion of late before Royal Commission and in the various tes on its report. Driving home the r of the evil, it uses that very horror as ea for openness, knowledge, and fore-ing. The public acting of it must do —if it can be brought before the right of audience.

The Weekly Dispatch.

(116th YEAR.)

LONDON: Carmelite House, E.C.

MARCH 18, 1917.

"DAMAGED GOODS."

The Play That Fights the Hidden Plague.

No answer to satisfy everybody has yet been found to the question of whether or not the theatre is a proper place for a sermon or for a crusade against evil. The society for the production of Eugene Brieux's play "Damaged Goods"—designed to call attention to the tragedy of venereal disease—has evidently no doubt on the subject, and can, perhaps, draw much satisfaction from the favourable reception accorded to the English version of this much-discussed drama, produced for the first time for public performance at St. Martin's Theatre last evening.

It certainly attracted a full house, a house that included many regular playgoers and a fairly large proportion of people to whom any new excitement is welcome. Brieux's eloquent and detailed setting out of the miseries resulting from the law's failure to combat the evil of venereal disease did unquestionably hold the attention of this audience. It was not, of course, a subject to enthuse over or to discuss, and perhaps if it is recorded that the acting—which in the case of J. Fisher White and Joan Vivian-Rees was remarkably good—was more talked about than the play as much is said as the occasion requires.

For years past this play has been refused a licence from the Lord Chamberlain's office. When it was produced at the Little Theatre some time ago the performance was a private one. Recently the appeal of influential reformers succeeded in getting a licence from the Chamberlain. Let us hope the effort will produce something better than a parliamentary discussion over the clause of a Bill.

J. W.

"DAMAGED GOODS."

I believe that "Damaged Goods" has played at every performance since its production a week ago to the utmost seating capacity of the Ambassadors Theatre. I said after the first performance that, possibly, the audience had found it a new form of excitement, and a man who went to see it one evening during the week tells me that the audience he saw there was much the same as that which would be found watching a musical comedy or a revue. J. W.

Empire Theatre

PROGRAMME

To-night, Saturday, MARCH 24th, 1917

1 **OVERTURE** ... ... "Hanky-Panky" ... . *Max Darewski*

2 **ERNEST C. ROLLS' Production**

"HANKY-PANKY"

Book by HARTLEY CARRICK and WORTON DAVID

Lyrics by GEORGE ARTHURS Dances by OYRA

Music by MAX DAREWSKI

Mis-en-Scène by ERNEST C. ROLLS

Special Scenes by P. L. FLERS

Scenery by SACKMAN, FRANCIS H. BULL, R. C. McCLEERY, RYAN, BRUCE SMITH, ALFRED TERRAINE

Dresses in Scenes 1, 2 and 12 designed and executed by JULES POIRET, Ltd., [illegible] Square

Dresses in Scene 4 by ELSPETH PHELPS

Costumes in Scenes 5 and 10 by W. CLARKSON

Miss PHYLLIS DARE'S Dresses designed by REGGIE DE VEULLE and executed by ELSPETH PHELPS

Gentlemen's Suits by JOHNS & BONHAMS, COOLING LAWRENCE & SONS, and MORRIS ANGEL & SON, Ltd.

Hats by MAISON LEWIS Shoes by H. & M. RAYNE Wigs by CLARKSON

Lighting effects by ERNEST C. ROLLS, executed by T. J. DIGBY.

THE WHOLE PRODUCED AND PRESENTED BY ERNEST C. ROLLS.

Waters, J.
Plays

ERNEST C. ROLLS' Production

"HANKY-PANKY"

The Cast include

Phyllis Dare

Unity More | **Joe Nightingale**

Mabel Funston | **Ralph Lynn**

Sadrene Storri | **Talbot O'Farrell**

Amy Augarde | **Serge Morosoff**

and

Robert Hale

Specially Selected Orchestra of Fifty Musicians
personally conducted by the Composer
MAX DAREWSKI

EMPIRE
Leicester Square, W.C.

83

March 24 1917

Stall 10/6

Entertainments Duty 1/-

Row	No.
C	18

This portion does not admit to the theatre

Daily Mail

THE PAPER THAT IS HELPING TO WIN.

EDITORIAL OFFICES: CARMELITE HOUSE, E.C. 4.
MONDAY, MARCH 26, 1917.

"HANKY-PANKY."

NEW REVUE AT THE EMPIRE THEATRE.

Did ever a long-expected stage production owe its "creation," dialogue, and song to so numerous a band as that responsible for "Hanky-Panky," the new revue presented on Saturday at the Empire Theatre? "Creators" and designers get recognition in every page of the programme, and there is a line even to make it known who "suggested the moon effect" for Scene 8!

These scraps of useful information do very little harm to "Hanky-Panky": no one can dispute the authors' claims. Fortunately, they were helped by the whole-hearted efforts of a first-rate company of principals, a numerous bevy of charming chorus ladies, and a vigorously conducted orchestra, and when the performance ended at a reasonably early hour a very friendly audience applauded the entertainment.

Revue, as we get it in London, is the victim of its quality. It has made up its mind (or the Lord Chamberlain has done it for it) not to be topical. It is a series of disjointed scenes, in which the comedians and comediennes are expected to do more than make amends for the shortcomings of the authors. Scenic and spectacular effects, costumes, good tunes, and ingenious chorus-work help also to overcome the dialogue, and the result of all this has been that most of the big revues are feeding on each other and that the latest arrival is a whole-hogger. It does not possess a single new idea, not one witty line, but Mr. Robert Hale, with his amazing caricatures, and Miss Phyllis Dare, with her charm and knowledge of how to make the very most of a song, cannot help making personal successes.

There was a fragment of a song, too, given by Mr. Talbot O'Farrell, without a scenic background (the best-received item of the whole evening), that owed nothing to the producers or composers. Does this point to a near future when the revue (for want of ideas) will become no more than a succession of variety turns, and the old line will again be drawn?

J. W.

Waters, J.
Plays

THE
GARRICK
THEATRE

26/3 17

Orch. Stall

D22

GARRICK THEATRE

LESSEE & MANAGER .. .. T. DOTT

EVERY EVENING AT 8.30.

Matinees: WED., THUR. and SAT. at 2.30.

HAROLD V. NEILSON

PRESENTS

"Wonderful James!"

A COMEDY IN THREE ACTS, BY

LOUIS N. PARKER AND MURRAY CARSON

Mrs. Ffolliott Trehern	MARION TERRY
Peggy Harrison	MARIE MITCHELL
Lundy	LIZZIE CHAMBERS
[illegible] B. Hooper	W. T. ELLWANGER
Reginald Ffolliott	SCOTT SUNDERLAND
Howard K. Harrison	GEORGE R. FOSS
Arthur Smith	FRANK H. MACEY
Gover	GEO. P. LESTER
James Ffolliott Trehern	HERBERT WARING

Act I.	Interior of the Anglo-American and Universal Agency.
Act II.	The Little Flat in Westminster Mansions.
Act III.	A Room in a Lodging House, 14 Porter St., Bloomsbury.

THE TIMES

TUESDAY, MARCH 27, 1917.

Gudgeons, revived last night as *Wonderful James*, dates from 1893. It was a notable year in the playhouse, as anyone may see who looks it up in the appropriate volume of Mr. William Archer's "Theatrical World," a record that is still good, if rather melancholy, reading.

The heart must always ache a little when memory recalls lost causes and forsaken beliefs and old, unhappy, far-off plays, and all that "little life" of the theatre "rounded with a sleep." And the little life was then in all its pride, so exuberant, so hot with passion! Ibsenites and anti-Ibsenites did furiously rage over *The Master Builder*. Irving produced *Becket* and *malgrélui* finally disposed of Tennyson's bid for dramatic fame. For the first time London town was agreeably shocked by the semi-Biblical, semi-Boulevardier morality of Dumas's *Francillon*, and deliciously thrilled by the genius of Eleonora Duse. The whole Comédie Française, drums beating and colours flying, took possession of Drury Lane. Pinero gave Mrs. Patrick Campbell her great chance, and himself a new renown, in *Mrs. Tanqueray*. Well may the impoverished, degenerate stage, European no less than English, of 1917 ruefully look back on those days and wail, with Swift, "My God, what a genius I had!"

One comfortable reflection, however, will occur to many of us. Though most of the things Mr. Archer records have vanished, the recorder himself still flourishes, to the great content, at any rate, of all who cherish the prejudice that criticism is none the worse for a solid foundation of sincerity, sound sense, and tolerant, cheerful wisdom.

And Mr. Herbert Waring, the James of 1893, still flourishes, too, and resumed his old part last night as though he had been playing it steadily all through the intervening quarter of a century and still believed in it as wholeheartedly as ever. It happens to be one of those parts to which this air of fervent conviction on the part of the actor is vital. The man is an impostor, an adventurer, a bird-of-prey, who swindles, as M. Anatole France would say, *avec allégresse*, with a sheer delight in his own virtuosity and at the same time a proud belief that in defrauding his victims he is only exacting the tribute due from a workaday world to his own blue blood. Even when found out and forced to disgorge he feels that it is something to have signed a cheque for so round a sum. He is a rogue, in short, in the grand style, flamboyant, orotund, and Mr. Waring plays him in that style without once lowering the pitch or failing in magnificence. Altogether a masterly piece of composition.

The man's devoted, admiring wife whom love has deprived of a moral sense, every trickery of the beloved being simply "wonderful," is now played by Miss Marion Terry. A character all of a piece—it is little more than an attitude—gives her scant opportunity: she has but to be charming and pathetic, and about that, of course, she finds no difficulty whatever. The young lovers (the theatre of 1893 "loved a lover") are agreeably played by Miss Marie Mitchell and Mr. Scott Sunderland. A pleasant revival, then, as anything is pleasant which assures us that neither favourite players nor we ourselves have suffered appreciable damage by the lapse of a quarter of a century.

AN AMUSING REVIVAL.

One of the most amusing features of the revival of "Gudgeons," now called "Wonderful James!" was the fun the audience at the Garrick Theatre got out of the sly references to Bloomsbury. Herbert Waring, whose performance as the aristocratic sharper was quite a gem of acting, seemed to revel in the hints he had to make reflecting on its lack of social tone, and as there was a fair number of inhabitants of that quarter in the theatre the fun was all the keener. Louis N. Parker and Murray Carson's 24-year-old play bears its years wonderfully. It is a really good entertainment, and, taking it all round, was as well acted as any play now being given in London.

T. W.

1917
Waters, J.
Plays

GLOBE THEATRE.

Licensed by the Lord Chamberlain to ALFRED BUTT.

TO-NIGHT AT 8.

"SUZETTE"

A Musical Affair in Two Acts and Four Scenes.

Written by AUSTEN HURGON and GEORGE ARTHURS.

Music by MAX DAREWSKI. Lyrics by GEORGE ARTHURS.

GABY DESLYS

AND

HARRY PILCER

WITH

STANLEY LUPINO

Bobby Keith ..	.. (*a young American*) ..	HARRY PILCER
Gaston Marvelle	.. (*a young Frenchman*) .	YVAN SERVAIS
Archie Ashbourne	.. (*a young Englishman*) ..	CLAUDE RYDER
Richard Willard	(*the Villain of the Piece*)	ERIC MASTERS
Inspector Townshend	.. ..	JOHN HUNT
Madame Dessin ..	(*Headmistress of the School*)	FLORENCE BARROW
Michiline ..	*her French Pupils*	BERYL HARRISON
Marie Louise ..		MAY WILKINS
Simone ..		PAT MALONE
Cecile		LIZETTE MARCHANT
Gabrielle ..		NORAH SWINBOURNE
Lucienne ..		HILDA MAY
Mabel	.. (*her English Pupil*) ..	EDITH DRAYSON
Jeffson	.. (*her Maid*) ..	FLORENCE GROVES
Eugenie ..	.. (*another of her Maids*) ..	Mdlle. ANDRE
Tibbs	.. (*her Gardener*) ..	STANLEY LUPINO
	AND	
Suzette ..	.. (*her favourite Pupil*) ..	**GABY DESLYS**

The Play Produced by AUSTEN HURGON.

GLOBE THEATRE
Tuesday Mar. 27
Orch. Stall
C 1
To be retained.

ACT I.

A Girls' School in France (*Marc Henri*)

ACT II.

Scene 1 Drawing Room in Richard Willard's House, London (*John Bull*)

Scene 2 .. .. Boudoir in Suzette's Flat, London (*Ryan*)

Scene 3 A Charity Fete in grounds of a private house, London (*Joseph Harker*)

All Men employed at this Theatre have complied with the Military Service Act.

Musical Director .. .. ERNEST LONGSTAFFE

Manager .. .. E. ROTTEMBOURG

The Weekly Dispatch.

(116th YEAR.)

LONDON: Carmelite House, E.C.

ORIGINAL DISPATCH

APRIL 1, 1917.

THE RETURN OF GABY DESLYS.

Early on during the first act of "Suzette" at the Globe Theatre on Thursday evening Gaby Deslys looked badly frightened when some men in the gallery began to throw pennies on the stage. It looked for a moment like the beginning of an ugly demonstration, for everywhere the audience was rising to its feet and the gallery was in an uproar. Fortunately, however, the management—warned that morning that someone with a fancied grievance against the producer might arrive during the evening and kick up a row—had policemen stationed in the gallery, and they, after a little resistance, received the demonstrators (whose objection was not against the play) outside. This "Suzette" would have had hard luck if a demonstration of this sort had hurt its chances, for there is not a brighter or more amusing entertainment in London. If these were peace times one could safely predict a long life for "Suzette," but now one never knows. GOOD EVENING.

"INTOLERANCE"

(Love's Struggle Throughout the Ages)

THE MOST COLOSSAL
THRILLING AND UNIQUE MOTION PICTURE-DRAMA
EVER CREATED

Produced under the Personal Direction of

D. W. GRIFFITH

ARTHUR COLLINS

Presents

D. W. GRIFFITH'S

COLOSSAL SPECTACLE

"INTOLERANCE"

(Love's Struggle Throughout the Ages)

IN A PROLOGUE AND TWO ACTS

The Entire Production under the Personal Direction of D. W. GRIFFITH

ONE THEME TOLD IN FOUR SEPARATE PARALLEL STORIES

A Golden Thread Binds the Four Stories—
A Fairy Girl, with Sun-lit Hair—
Her Hand on the Cradle of Humanity—
Eternally Rocking.

Musical Director - - - - - PHILIP PAGE
Persian Musical Themes supplied by FARAHANGUIZE KHANUM and SIDNEY SPRAGUE

THE STORY-FORM OF THE PLAY.

Scene One—The Modern Story.
Scene Two—Jerusalem, 27 A.D.
Scene Three—France, in the times of Catherine de Medici, 1572 A.D.
Scene Four—Again to the Modern Story.
Scene Five—To Babylon, 539 B.C.
Scene Six—Again the Modern Story.

"And so the four stories alternate one with another, until, in the climax of the last act, they seem to flow together in one common flood of humanity."

D-10
3724
1917
Waters, J.
Plays

Daily Mail

"INTOLERANCE."

AMAZING "FILM" OF THE CITY OF BABYLON.

"Intolerance," the American film picture, or rather series of hundreds of film pictures, displayed at Drury Lane Theatre on Saturday for the first time in Europe (with such things it is only fair to speak in continents), is prodigious!

We were told beforehand we should be astounded. We were even astounded beforehand: the recital of the numbers of actors and supers employed in the making of the film, the money spent on it, the years required to prepare it, almost took away our breath.

This film drama calls for no criticism. The programme, says Mr. D. W. Griffith, "has departed from the old-fashioned and stereotyped drama." It is "a new form of art expression, whose reach is boundless. . . . The most unique art form invented by the brain of man in the last two thousand years." Such a message is good enough to render criticism unnecessary.

There are four distinct stories, and the "reeling off" takes about three hours. Mr. Griffith does not show one story to its completion before introducing another; he gives a bit of one, then a bit of another, puts in a picture of a woman rocking a cradle to mark the end of the chapters, and again picks up the thread of one or other of his four stories.

FOUR STORIES IN ONE.

The first story is concerned with a labour trouble in an American city, and the drama built around a mill girl and a young man who go to New York to look for work. It is the only amusing story of the four, and the race of the young wife to rescue the innocent father of her child from the gallows for a crime he never committed is real good fun. The second drama, built around the story of the Saviour at Nazareth, is nothing less than a cheap effort by a showman to get pictures out of a subject on which he ought not to have trespassed; and the third episode, which has to rake up the Massacre of St. Bartholomew for a picture-palace holiday, is in itself an unconscious example of intolerance.

The fourth story—the glory and fall of Babylon—compels one to stop in amazement at the magnitude and magnificence of these moving scenes of life. It matters not the slightest whether or not they convey an exaggerated idea of the immensity of that ancient city, its walls and palaces. As a piece of imagery Babylon stands out a wonderful thing. The gigantic palaces, the towering walls, the teeming thousands of men and women—looking in relation to the immensity of the buildings surrounding them no more than insects—carry a feeling of awe to which the march of the Persian host on the great city brings a great and tragic climax. This Babylonian episode and the New York "crook" drama provide a splendid picture entertainment. As for the rest, Mr. Griffith might wisely employ an American phrase, "cut that stuff," and apply it to his picture show. What is left will be well worth paying to see.

J. W.

EDITORIAL OFFICES: CARMELITE HOUSE, E.C. 4.
MONDAY, APRIL 9, 1917.

T.R.D.L.
MORNING
7/4/1917
Retain this Portion, which is a Voucher for Seat only, and does not admit to the Theatre.
LGM
Row E | No. 14
Orches. Stall

Plays

THE PLAYHOUSE CHARING CROSS. W.C.

Lessee FRANK CURZON

TELEPHONE GERRARD 3970 AND CITY 5162

By arrangement with FRANK CURZON and GLADYS COOPER

(Who have kindly lent the Theatre)

ON EASTER MONDAY (APRIL 9TH)

And Every Following Evening at 8.30

FOR THREE WEEKS ONLY

Under the Auspices of

THE BRITISH WOMEN'S HOSPITAL FUND

In aid of

THE SCOTTISH WOMEN'S HOSPITALS

(The Artistes generously giving their services)

THE PASSING OF THE THIRD FLOOR BACK

By JEROME K. JEROME.

Characters and Cast

Joey K. Wright	Mr. ATHOL FORDE
Christopher Penny	Mr. BEN WEBSTER
Major Tompkins	Mr. C. V. FRANCE
Mrs. Tompkins	Miss WINIFRED EMERY
Vivian	Miss LAURA COWIE
Jake Samuels	Mr. CHARLES ROCK
Harry Larkcom	Mr. WILFRID FORSTER
Miss Kite	Miss HAIDEE WRIGHT
Mrs. Percival de Hooley	Miss JANETTE STEER
Stasia	Miss GERTRUDE ELLIOTT
Mrs. Sharpe	Miss MAY WHITTY
The Stranger	**FORBES-ROBERTSON**

APOLLO THEATRE SHAFTESBURY AVENUE, W. 1

Lessee and Manager: TOM B. DAVIS. Telephone: GERRARD 3243

COPE & PEARL present:

"DOUBLE DUTCH!"

By LAURENCE COWEN

Messrs. COPE & PEARL request the pleasure of the presence of the representative of

.....

at the Premier Performance of "DOUBLE DUTCH!"

on SATURDAY, APRIL 7th, 1917

at **2.30**

(The Matinée has been specially chosen in order that the première may not clash with that of another theatre).

Two tickets are enclosed, and it is requested that, should it impossible to use one or both, it or they should be returned as soon as possible, when seats for another occasion will be reserved.

VICTOR E. COPE

General Manager.

LOSS ON "DOUBLE DUTCH."

The public examination of John E. Pearl and Victor E. Cope, who traded as dealers in military badges, was concluded at the Bankruptcy Court yesterday. Their affairs showed liabilities of £4,346, with assets valued at £935 16s. 9d.

Cope said that in March last he and Pearl took a lease of the Apollo Theatre, Shaftesbury-avenue, at a weekly rental of £250, and produced the play "Double Dutch," borrowing £1,600 from friends and relations. The play ran for a few weeks only, and they lost £2,500.

Cope added that they also lost between £600 and £700 on an exhibition of war films at the Polytechnic, Regent-street.

D.M. 12 August

COPE & PEARL present:

"DOUBLE DUTCH!"

A FARCE IN THREE ACTS

By LAURENCE COWEN

Characters in the order of their appearance:

BEIJE (Piet's Servant)	Miss MARY BROUGH
MIENA (Piet's Wife)	Miss DOROTHY MINTO
PIET VANDERDAM	Mr. MARSH ALLEN
JAN VANDERDAM (Piet's Uncle)	Mr. FREDERIC BENTLEY
HENK STOMERIK (Piet's Cousin)	Mr. IVAN BERLYN
KLORIS LEEGLOOPER (Piet's Friend)	Mr GEORGE BEALBY
KATRINA VANDERDAM (Jan's Wife)	Mrs. A. B. TAPPING
LOTTI VANDERDAM (their Daughter)	Miss ELIZABETH DUNDAS
DRAYKOOP (a Policeman)	Mr. H. de LANGE
TRION (an Artist's Model)	Miss STELLA RAY
STOKVIS (a Sergeant of Police)	Mr. CONWAY DIXON

SCENE:

The action throughout the Play is limited to the Studio-Apartment of PIET VANDERDAM, in the town of AMANEGSTERDAM (Holland), and covers the evening of one day and the forenoon of the day following

The Play produced by THE AUTHOR

General Manager Stage Manager Business Manager	for Messrs. COPE & PEARL	VICTOR E. COPE H. DE LANGE J. A. TUPMAN

Plays

THE REFEREE

APOLLO THEATRE.

"DOUBLE DUTCH."

ONE may at least say that there is a very capable and hard-working company in the new farce at the Apollo. "Double Dutch," written by Mr. Lawrence Cowen and presented by Messrs. Cope and Pearl yesterday afternoon. Also the Dutch setting and costumes were extremely pretty and the interval music of Mr. J. H. Squire's quintet particularly charming. Otherwise the piece does not appeal to us.

The plot is the old one of the festive and promiscuously amorous uncle who goes to stay at the house of an artist-airman nephew. The uncle declares his wish to have what he calls a "high old time," which he begins upon by cuddling his nephew's supposed housekeeper (really the nephew's wife) and desiring to sleep in the same room. His arrival is followed by that of his own wife and daughter, and he meets various artist's models, who have answered an advertisement, and mistaking the uncle for the nephew, propose to undress before him, so that he may judge of their "figures."

Finally the house is raided, presumably on suspicion of being an establishment of an objectionable nature, but the police leave, on the models recognising that one of the company is an artist. Incidentally the uncle embraces a mannequin on an expanding bedstead, and an inane youth, who is supposed to be secretary of a purity society, has to be given cold water because he feels "excited" on seeing the models partially undraped.

Among those who did their utmost to make this kind of thing acceptable were Mr. Frederic Bentley, who played the uncle vigorously in the James Welch manner; Mr. Marsh Allen, as the artist; Mr. George Bealby, as a fellow-artist; Mrs. A. B. Tapping, as the aunt; Miss Dorothy Minto, as the artist's wife; and Mr. Ivan Berlyn, as the inane youth. There was a friendly reception, and the author made a speech.

No A1. No London April 7th 1917.

DOUBLE DUTCH BANK
AMANEGGSTERDAM.

Pay Mr & Mrs Audience or Order
2½ hours roaring laughter.

C £ 2-30 and 8-30 Cope & Pearl

APOLLO THEATRE.
(LESSEE & MANAGER TOM B DAVIS)

NEW THEATRE

Proprietors - - - - - SIR CHARLES WYNDHAM and MISS MARY MOORE.

Under the Management of Mr. DION BOUCICAULT.

SATURDAY EVENING, APRIL 7th, at 8, and Every Evening at 8.30.
MATINEES—Thursdays and Saturdays at 2.30.

THE OLD LADY SHOWS HER MEDALS

A Salute in One Act by J. M. BARRIE.

Private Dowey	Mr. G. H. MULCASTER
A Mr. Wilkinson, a Clergyman	Mr. EDGAR G. WOOD
Mrs. Dowey	Miss JEAN CADELL
The Chorus	Miss IVY WILLIAMS Miss POLLIE EMERY Miss CLARE GREET

SCENE - - - A Charwoman's Home.

NOTE.—The Curtain will fall twice during this play, to indicate the passing of time, first of a few days and then of a few months

WURZEL-FLUMMERY

A Light Comedy in Two Acts by A. A. MILNE.

Robert Crawshaw, M.P.	Mr. NIGEL PLAYFAIR
Margaret Crawshaw	Miss HELEN HAYE
Violet Crawshaw	Miss PEGGY KURTON
Richard Meriton, M.P.	Mr. MARTIN LEWIS
Denis Clifton	Mr. DION BOUCICAULT
Lancelot Dodd	Master BERTRAM SIEMS

ACT I. - - - At Mr. Robert Crawshaw's (morning).
ACT II. - - - At Mr. Denis Clifton's (the same afternoon).

NOTE.—The audience is requested to remain seated as there will be only a few moments' interval between Acts I. and II.

SEVEN WOMEN

A Comedy in One Act by J. M. BARRIE.

Captain Rattray, R.N.	Mr. GORDON ASH
Mr. Tovey	Mr. PHILIP ANTHONY
Leonora	Miss IRENE VANBRUGH
Mrs. Tovey	Miss NETTA WESTCOTT
Maid	Miss GLADYS CALTHROP

SCENE - - - A Dinner Party.

The Plays produced under the direction of Mr. Dion Boucicault.

The Weekly Dispatch

(116th YEAR.)

LONDON: Carmelite House, E.C.

APRIL 8, 1917.

SIR JAMES BARRIE'S TRIUMPH.

Most Delightful War Play Yet Acted.

Sir James M. Barrie gave to Dion Boucicault for a triple bill which he presented at the New Theatre last evening a new one-act play—the most delightful thing that the stage, in touching on the war—has yet had the honour to produce.

"The Old Lady Shows Her Medals" is just a simple little episode in three tiny scenes—the romance, if we may so call it, of a poor, lonely woman of the humblest class who, feeling the utter loneliness of her little home, and having no relations, corresponds with an unknown lonely soldier at the war and pretends to her neighbours that this soldier boy is her own son. And so when the young hero of the Black Watch comes to Blighty for his five days' leave, meets her and learns the true inwardness of the gentle old woman's deception there follows a scene that only Sir James Barrie could have written.

The gradual communion of the man to the feeling of the old woman who wanted to mother a soldier was exquisitely expressive, and deeply affecting; also it was a triumph for the author; and for G. H. Mulcaster and Jean Cadell, who interpreted him.

Another item on last night's programme was a new two-act play, "Towzel-Flummery," by A. A. Milne. This possessed the fault of being a rather long-drawn-out joke, a defect that may fairly be set down to the fact that it was this author's first play. Dion Boucicault and Helen Haye, however, made the most of it, and no one else disputed their lead.

To conclude the evening there was a welcome return to Barrie, whose one-act play, "Seven Women," was vastly entertaining.

BARRIE SHOWS HIS GENIUS.

Sir James Barrie has done it again—that is, the fame of one of his curtain-raisers is nightly filling a theatre. This wonderfully charming little play of his, "The Old Lady Shows Her Medals," is drawing large audiences to the New Theatre, hardly a member of which knows even the name of the other two plays on the bill. It is a great achievement, and nothing like it has been done since "Rosalind," also by Barrie, drew London to the Duke of York's Theatre in the autumn of 1912. J. W.

D-10
3724
1917
Waters, J.
Plays

Kingsway Theatre,

Great Queen Street, W.C.

KINGSWAY THEATRE

April 28

E

STALLS

H 5

Mr. VICTOR LEWIS has much pleasure in enclosing a seat for the first performance of "GHOSTS" on Saturday Evening next, the 28th inst., at 8 o'clock.

Should you be unable to make use of the same will you kindly return the ticket as soon as possible.

P.T.O.

THE TIMES

MONDAY, APRIL 30, 1917.

By Henrik Ibsen.

Mrs. Alving	Miss Darragh
Oswald Alving	Mr. Basil Sydney
Pastor Manders	Mr. Eliot Thomas
Jacob Engstrand	Mr. Charles Groves
Regina	Miss Helen Temple

Yes, it is true, as the gossips of the theatre have been reminding us, that there was much ado about *Ghosts* a quarter of a century age. The affair has become a legend, like the O.P. riots on the first night of *Hernani*. We were Ibsenites and Anti-Ibsenites in those brave days, and some precious enthusiasts prated of the Master, and others bit their thumbs, and it was all great fun. If the present generation wonders why, as it certainly will, it must be good enough to accept our apologies for having been young in those days ourselves and our assurance that to-day we can regard *Ghosts* as coolly as our infallible juniors.

Only we must beg them not to suppose that we ever took it for a play "with a purpose" or thought it, like Steele's comedies, "as good as a sermon." It simply came to us as a novelty in drama, novel for its veracity (and a startling novelty that was in the Victorian theatre), novel (among contemporary plays) for its artistic method. As a matter of fact, its novel artistic method was one of the most ancient things in the world. *Ghosts* gets itself told on precisely the same plan as the *Œdipus Tyrannus*. It shows you the tragic crisis of a story which you are bidden to put together piecemeal by retrospection. For tragic crisis you have a son going crazy and his mother with her own hand putting him out of his misery, and how this comes about is explained to you in one long talk between the mother and her old friend the parson.

If the play has aged, and we fear it has, we must put it mainly on the parson. He is less credible now than he was a quarter of a century ago, this grown-up baby who is a repertory of all the moral commonplaces and conventions, the dupe of his own spiritual enthusiasm, the easy prey of the clumsiest hypocrite. Really, we say to ourselves, this man is too stupid; Ibsen made things too easy for himself in calling in the irony of facts to confound so mere an idiot. He may exist in some remote Norwegian parish, but we don't encounter such men in London—parsons who call natural accidents divine "judgments"—or if we do (and we do sometimes, even in the correspondence columns of *The Times*) we pass them by as "freaks" or "survivals," quite unworthy of the prominence which Ibsen assigns to Pastor Manders. And the incredible stupidity of Manders tends to spoil our Mrs. Alving for us; how, we ask, could this keen-witted, capable woman of the world have "stood" the Pastor for five minutes? He would have bored her stiff. She is played by Miss Darragh, and beautifully played, but you cannot help thinking of Miss Darragh as clever, cynical, *blasée*, the sort of woman for whom the Manders type would be simply beneath contempt. Mr. Basil Sydney, who is rapidly becoming notable among our younger actors, takes the horrifying part of Oswald, and spares us not a jot of its horror. But there is no need to exaggerate the horror, as many venerable journals did in the brave old days; we have all seen many worse horrors since then, on and off the stage.

VAUDEVILLE THEATRE

Proprietors and Managers ... J. M. & R. GATTI

THURSDAY, APRIL 26th, at 2.15 and 8

A New Revue

"CHEEP"

BY

HARRY GRATTAN

Songs by

CLAY SMITH, R. P. WESTON, and BERT LEE

with

CLAY SMITH — ALFRED AUSTIN — HAL BERT — GUY LE FEUVRE

BEATRICE LILLIE

TINY GRATTAN — VIOLET GREY — BETTY — GERTRUDE LAURENCE — KATHLENE MARTYN

and

LEE WHITE

Waters, J.
Plays

The Weekly Dispatch
(116th YEAR)
LONDON: Carmelite House, E.C.
ORIGINAL DISPATCH
APRIL 29, 1917.

"CHEEP" SONGS.

There can be no doubt about the success of Harry Grattan's new revue "Cheep" at the Vaudeville Theatre. It has all the elements of popularity—tuneful songs, plenty of fun, simplicity, a little amateurishness (which helps revues), freshness, and Lee White. She is an invaluable artist, and this theatre suits her splendidly. She can just do as she wants to there, and what she wants to do is to sing ever so sweetly to the audience—like a nurse to a greedy child. She seems there to make everyone in front of her a friend, and she does it with her pleasant smile, her pleasant ways, her humour, and her songs. Three of her songs, "Good-bye, Madame Fashion," "I Shall See You To-night," and "Somebody's Coming to Tea," are dainty numbers, a long way above the average of revue quality. Another of them, "Where Did That One Go?" is very like something else that was popular, and went very well, particularly at the end, when she threw rag dolls to the audience. An audience dearly loves something for nothing. Anyhow, this revue is so good that it seems getting it for nothing, no matter how much you pay.—GOOD EVENING.

D-10
3724
1917
Waters, J.
Plays

SAVOY THEATRE,

STRAND, W.C.

Proprietors ... ... THE SAVOY THEATRE AND OPERAS LTD.
Licensed by the Lord Chamberlain to
Mr. RUPERT D'OYLY CARTE, Savoy Hotel, W.C.

Sole Lessee and Manager - Mr. H. B. IRVING

THURSDAY, APRIL 26th, 1917, at 7.30.

MATINEES
EVERY MONDAY, TUESDAY, WEDNESDAY and SATURDAY at 2.

EVENINGS
EVERY THURSDAY, FRIDAY and SATURDAY at 8.

SHAKESPEARE'S TRAGEDY

HAMLET

Claudius, King of Denmark	Mr. ALFRED BRYDONE
Hamlet, son to the late King and nephew to the present King	Mr. H. B. IRVING
Polonius, Lord Chamberlain	Mr. HOLMAN CLARK
Laertes, son to Polonius	Mr. HENRY BAYNTON
Horatio, friend to Hamlet	Mr. OTHO STUART
Rosencrantz, a Courtier	Mr. REGINALD MALCOLM
Guildenstern, a Courtier	Mr. BASIL BOWEN
Marcellus, Officer	Mr. JAMES LINDSAY
Bernardo, Officer	Mr. W. HEMSTOCK
Francisco, a Soldier	Mr. REGINALD HOLMES
First Player	Mr. ALLAN JEAYES
Second Player	Mr. CLIVE CURRIE
Priest	Mr. J. J. CASS
First Gravedigger	Mr. TOM REYNOLDS
Second Gravedigger	Mr. A. PHILLIPS
Ghost of Hamlet's Father	Mr. H. BROUGH ROBERTSON
Gertrude, Queen of Denmark, Mother to Hamlet	Miss ELLEN O'MALLEY
Ophelia, Daughter to Polonius	Miss GERTRUDE ELLIOTT
Player Queen	Miss ETHEL CARRINGTON
A Lord	Mr. RICHARD CARFAX
A Lady	Miss YORK BOWEN
A Captain	Mr. DOUGLAS
Servant	Mr. R. ROBERTS
A Sailor	Mr. A. H. STORIE

Lords, Ladies, Pages, Soldiers, etc.

The Scenery for this production of Hamlet has been designed by Mr. BASIL SYDNEY.

ACT I.	Scene 1.	Elsinore. A Platform before the Castle.
	Scene 2.	A Room of State in the Castle.
	Scene 3.	The Platform.
	Scene 4.	Another part of the Platform.
ACT II.	Scene	A Hall in the Castle.
ACT III.	Scene 1.	A Room in the Castle.
	Scene 2.	The King's Closet.
	Scene 3.	The Queen's Closet.
	Scene 4.	A Plain in Denmark.
ACT IV.	Scene	A Garden.
ACT V.	Scene 1.	A Churchyard.
	Scene 2.	Room of State in the Castle.

THE TIMES

FRIDAY, APRIL 27, 1917.

Mr. Irving is a temerarious man. He gives us a *Hamlet* not without the Prince, but without one or two features even more familiar than the Prince. Hamlet refrains from delivering his famous lecture on the Art of Acting, and Polonius from advising his son on the Conduct of Life. On the other hand, some details, generally omitted, are restored, as bearing on the "story." Mr. Irving's aim, he tells us, is to emphasize "the dramatic, as apart from the literary, interest of the play." This, we must reply, is a false distinction. The drama in *Hamlet* is no mere sequence of external acts—"mouse-traps," poisonings, fencing, and ghost-hunting. It goes on also in Hamlet's thoughts and Ophelia's songs and the grave-digger's jests. The play is always dramatic and always literary. It is, in short, not two things, but one thing, a work of art. Shakespeare's vision of the world, suggested but not limited by a given story. As the printed text is too long for our modern patience, there must be some omissions in the theatre, but to make these omissions solely in the interest of the "story," as Mr. Irving has done, is to di-scolour the play and to deepen its shadows, to devitalize it.

For the point about *Hamlet*, which is so often overlooked, is that, while continually putting off the execution of the ghost's "mission," he is not wasting time, but living, intensely living, enjoying the moment for the moment's sake, as a virtuoso, a dilettante, a poet, a typical all-round man of the Renaissance. He practises the *culte du Moi* several centuries before M. Barrès invented it. Maeterlinck has an admirable phrase about him, speaking of his *auguste vie quotidienne* and saying that he "has time to live because he doesn't act." This character (Shakespeare himself, of course, under another name and in certain imagined conditions) has something better to do than merely to kill wicked uncles. He has to moralize on life, to take an interest in every moment's experience, for his own delight and ours. To omit, then, his soliloquies to the players is wofully to misrepresent him. Mr. Irving thinks it "throws little or no light on the character of Hamlet"! Why, it is as integral and illuminating a part of his character as his belief in ghosts, or his passionate affection for his father. It was one of the things in him that constituted the "sweet prince."

And that brings us to Mr. Irving's presentation of the part. He is not quite "sweet" enough. The sardonic, ironic, hortatory, contemptuous Hamlet he gives us with gusto; the pensive, dreamily speculative Hamlet not so well. But his new Hamlet is a great advance on the old one, some 10 years old now, which was distinctly hard-edged; this one is richer, more passionate, more human. A little "sweetening" and all would be well. Miss Gertrude Elliott's Ophelia is tender and pathetic and colourless, as Ophelia cannot help being. Poor Mr. Holman Clark has to offer a Polonius stripped of his one speech worth listening to—a sacrifice to "consistency" of character which seems to trouble Mr. Irving more than it did Shakespeare. The stage-setting is agreeably simple.

HAMLET'S THE THING.

Whether or not the omission of this speech or the inclusion of that (usually left out by other actor-managers) affects the length or value of "Hamlet" in the theatre concerns but little the public that goes to see the play. Not one playgoer in a thousand who pays for his seat to see a play by Shakespeare cares a rap what is the arrangement of the text, or the scenes the manager adopts, and to quarrel with H. B. Irving because his production of "Hamlet" has not accomplished the impossible is merely picking a quarrel with your host.

His production at the Savoy Theatre on Thursday evening was impressive in every way, and the performance all round quite as good as any manager in late years has given. H. B. Irving's own performance, whatever it may lack in the highly emotional, passionate scenes, is the best since his father's time, and the only one free from monotony that I can recollect. He had a fine reception for his performance from a great audience, and he fairly won it.

J. W.

"Hamlet"

MY object in preparing the present version of "Hamlet" has been to tell the story of the play as clearly and concisely as possible within the necessary three hours' limit of the modern stage, and to develop as clearly as possible the real character of Hamlet. With these purposes in view I have had to sacrifice one or two "Beauties of Shakespeare," such as Polonius' speech of advice to his son and Hamlet's speech to the Players. There is some authority for regarding the speech of Polonius as one of those interpositions which often occur in Shakespeare's plays and are frequent in "Hamlet," as for instance, the long allusions to child actors and the prevalence of drunkenness in England. Certainly the speech of Polonius to his son is inconsistent with the

character which Hamlet gives of him as "a foolish, prating knave," a description of Polonius by Hamlet which I have restored in the present version. With regard to Hamlet's speech to the Players, that is another interposition, which tends to hang up the action of the play at a critical period and throws little or no light on the character of Hamlet. If something has to be sacrificed in the part of Hamlet, it seems to me far more important to his character to restore, as I have done, Act 4, Scene iv., which contains the speech commencing, "How all occasions do inform against me," than to give his disquisition on the art of acting, which, elegant as it is, bears but little on the story of the play or on his own character.

I have adopted the sequence of the scenes in the Second Act as they are given in the First Quarto of 1603. The arrangement in that version of the play seems to me to be more dramatic than that in the Second Quarto. In the First Quarto the soliloquy, "To be or not to be" and Hamlet's scene with Ophelia

are made to precede the appearance of the players, so that from the entrance of the players to the play scene itself the drama goes uninterruptedly on to the great climax of the tragedy, Hamlet's assurance of the King's guilt.

The scene in Act 4 between Horatio and the Queen is taken also from the First Quarto and is important as giving to the Queen the announcement of Hamlet's arrival in Denmark and showing her sympathy with her son.

Instead of finishing the Third Act as it is usually played, with Hamlet's speech to his mother ending "Thus bad begins and worse remains behind," I have carried it on so as to include the story of Hamlet's dispatch to England, which is generally omitted. Most versions of the play have not made clear what occurs to Hamlet after he leaves his mother, with the result that a good deal of the latter part of the play is confused and unintelligible. I have tried to remedy this by making clear what was the fate of Hamlet

in the interim between his departure from and return to Denmark, and that of Rosencrantz and Guildenstern. In the last act I have felt it necessary to bring the action closer together and so come quicker to the end of the tragedy.

It is perhaps hardly realised at the present time what a large number of people have never seen "Hamlet" at all, to whom it will come as an entirely new play. I have tried in presenting it to make those unfamiliar with it realise that it is not only a great play but a moving drama, and I cannot help thinking that under modern conditions it is wiser from every point of view that the dramatic, as apart from the literary, interest of the play should be emphasized.

H. B. IRVING.

The Hayocock-Cadle Co., Camberwell, S.E.

AMBASSADORS
THEATRE

WEST STREET, CAMBRIDGE CIRCUS (Opposite Palace Theatre)

Proprietors - Ambassadors Theatre, Ltd. *Licensee* - Herbert Jay

Sole Lessee and Manager - Charles B. Cochran

Telephone: Regent 2890 & Gerrard 4460

:: :: ::

April 26th, 1917

Mr. Charles B. Cochran requests the pleasure of your presence on

MONDAY EVENING, APRIL 30th, 1917

at 7.45 p.m.

(FOLLOWING EVENINGS AT 8.30)

when he will present a

A NEW REVUE

£150

By WALTER HACKETT
Lyrics by DOUGLAS FURBER
Music by LAO SILESU,
EMMETT ADAMS,
FRED SPARROW

Should you be prevented from being present, the immediate return of the enclosed Ticket will be esteemed a favour.

CLIVE R. McKEE,
General Manager.

AMBASSADORS THEATRE

WEST STREET (Opposite the Palace Theatre), CAMBRIDGE CIRCUS, W.C.

Proprietors THE AMBASSADORS THEATRE LTD.

Licensee—HERBERT JAY. Sole Lessee and Manager—CHARLES B. COCHRAN.

NIGHTLY 8.30, MATINEES WEDNESDAY & SATURDAY 2.30.

CHARLES B. COCHRAN'S PRODUCTION

"£150"

A War Economy Revue by Walter Hackett.

Music by LAO SILESU, EMMETT ADAMS and FRED SPARROW.

Lyrics by DOUGLAS FURBER.

Staged by FRANK COLLINS. Dances and Ensembles by FRED FARRIS

N.B. With the laudable desire to save his patrons from paying Solicitors' fees, Mr. Cochran begs to state that all the incidents and characters in the Revue, including the Chinese are entirely imaginary.

In order not to offend those who still cling lovingly to the conventions of the drama, the Revue will commence with the

OVERTURE .. .. "£150" .. Selected and arranged by J. B. Hastings

Madeleine CHOISEULLE — Daisy BURRELL

Sheila HAYES — Vera NEVILLE — Binnie HALE

DOLLY CULLIN, JOAN EMNEY, MONA FRASER
ANN FURRELL, ELSIE GREGORY, KATHLEEN MAUDE
IRENE RUSSELL, SIDDONS SAHARET, ENA STRANGE
MAISIE WALSH, AIMEE WEBSTER, ELAINE WELLS

Alec S. CLUNES — J. M. CAMPBELL — Douglas FURBER

Rube WELCH — Murri MONCRIEFF — Al BROWN

LEON MORTON

NOTICE.

Owing to the addition of a new scene at the last moment, Mr. Charles B Cochran has been compelled to exceed by £4 15s. od., or thereabouts, his original estimate of the cost of the production of this Revue. He has decided, however, not to change the title.

The Weekly Dispatch.

(116th YEAR)

LONDON: Carmelite House, E.C.

MAY 6, 1917.

MORTON—AND REVUE.

As a revue artist Leon Morton is in a class by himself. He is incomparably the greatest mime in this country. As a matter of fact he is the only prominent one whose name occurs to me; and we could find room for a score, even if only half as good as he. No wonder he dominates the performance of the revue "£150" at the Ambassadors Theatre. Walter Hackett has given a witty book full of ideas, but the performance never gets up to the book, never gives it the life and go the author has worked for. The material for a great success was there, but in performance on the first night it dragged unless when Morton was in sight. J. W.

PRINCES THEATRE,

TOP OF SHAFTESBURY AVENUE, W.C.

Licensed by the Lord Chamberlain to Walter Melville, Lyceum Theatre, W.C.

Proprietors - WALTER & FREDK. MELVILLE. Lessees - SEYMOUR HICKS & ELLALINE TERRISS

WEDNESDAY, May 2nd, at 8.45, and Every Ev

SEYMOUR HICKS & ELLALINE TERRISS

IN

"GOOD NEWS"

A Wonderful Love Comedy which France laughed at for over a year.

By GEORGE EGERTON.

ted from "La Belle Aventure," by FLERS, CAILLAVET & REJ

H Treville	Miss ELLALINE TERRISS
Madame Treville	Miss MARY RORKE
Vicomte de Rochat	Mr. SEYMOUR HICKS
Comte Landal	Mr. JOHN BEAUCHAMP
Comtesse de Landal	Mrs. SABA RALEIGH
Madame de Valette	Miss HILDA DICK
Pastor Brun	Mr. J. C. BUCKSTONE
Lefèvre	Mr. J. J. HOOKER
Laurent	Mr. JOHNNY DANVERS
André de Landal (Lieut.) ...	Mr. BEN WEBSTER
Jeanne de Valette	Miss MABEL HICKS
Edouard de Fontaine ...	Mr. ARTHUR TYLER
Suzanne de Fontaine ...	Miss MAY TAVERNER
Monsieur Dupre	Mr. FRANK WOOD
Madame Dupre	Miss ADELA MEASOR
Marquis de Langel	Mr. STAFFORD DICKENS
Jeanette	Miss MOLLIE LOWELL
Louise	Miss DOROTHY BUCKSTONE
Gaston	Mr. CHARLES CECIL
A Singer	Mr. MONTAGUE CRIDDLE

BRIDESMAIDS, ETC.: Evelyn Puxon, Doris Palmer, Violet Marley, Cynthia Greaves.

GUESTS: Joan Challis, Josephine Harrington, Eileen Irish, Josset Ellis, Isobel Brozman, Winifred Strain, Gladys Moffat, Enid Arnold, Innis Shawen, Lorn Macnaughten, Vera Neilson, Percy Chiosso.

ACT I. ... **The De Landals' Chateau, near Paris**

ACT II. ... **The Sitting Room in Helen's Cottage at Clermont** *(the same night)*

ACT III. ... **The Garden Room in Helene's Cottage** *(the next morning)*

Time—The Present.

The Play **Produced by Mr. SEYMOUR HICKS.**

Preceded at 7.45 by

SEYMOUR HICKS

IN

"SCROOGE"

Adapted from Charles Dickens' "A Christmas Carol,"
By J. C. BUCKSTONE.

Ebenezer Scrooge	Mr. SEYMOUR HICKS
Bob Cratchit (his Clerk) ...	Mr. J. C. BUCKSTONE
Fred Wayland (Scrooge's Nephew)	Mr. STAFFORD DICKENS
Mr. Middlemark	Mr. JOHNNY DANVERS
Mr. Worthington	Mr. CHARLES CECIL
The Ghost of Jacob Marley ...	Mr. J. J. HOOKER
Mrs. Cratchit	Miss ADELA MEASOR
Martha	Miss EVELYN PUXON
Peter — The Cratchit Children	Master CHAS. McCONNELL
Belinda	Miss VIOLET MARLEY
Bella	Miss DORIS PALMER
Tiny Tim	Master WILLY TOWN
The boy Scrooge	Miss CYNTHIA GREAVES
Fanny (his sister)	Miss DOROTHY BUCKSTONE
A Boy Waif	Master VERNON WILLIAMS
A Girl Waif	Miss JESSIE CARTON
Scrooge's Sweetheart	Miss MABEL HICKS

Scene: Offices of Scrooge and Marley.
Christmas Eve.

MATINEES:
WEDNESDAY and SATURDAY at 2.

Play Produced by SEYMOUR HICKS.

Acting Manager	... G. E. DRACO
Musical Director	CUTHBERT CLARKE
Stage Manager	J. J. HOOKER

OLD "BOYS."

When "Wild Thyme" was produced at the Comedy Theatre two years ago nothing impressed me so much as that the boy and girl lovers who went away and lived together without any thought that they were doing wrong ought to have been played by a very, very young actor and actress. There was a good deal of charm and sentiment about the play, but it was not brought out by the company on that occasion, and now at the Princes Theatre with Ben Webster as the boy I see no reason to change my opinion. Are all the boy actors at the war? Seymour Hicks is very funny in the character part of the dandified, unsuccessful lover, but I cannot see why he changed the title of the piece from "Wild Thyme" to "Good News." J. W.

COMEDY THEATRE

Sole Lessee
ARTHUR CHUDLEIGH

PANTON STREET,
LONDON, S.W.

Telephone: Gerrard 3724.

April, 1917

Mr. Andre Charlot requests the pleasure of your Company on SATURDAY, MAY 5th, at the First Afternoon Performance of

"BUBBLY!"

A New Musical Entertainment in Two Acts

The Curtain will rise at **2.15 o'clock punctually.**

The necessary voucher for presentation at the door is enclosed. In the event of your being unable to be present Mr. Charlot will be glad if you will kindly return the voucher as early as practicable.

LEONARD LILLIES
Business Manager for ANDRE CHARLOT.

P.T.O

D-16
3724
1917
Waters, J.
Plays

ANDRE CHARLOT

Presents

"BUBBLY!"

A Musical Entertainment
in Two Acts

Book by J. HASTINGS TURNER

Music by PHILIP BRAHAM

Stage Production by DAVID MILLER

Dances and Ensembles by GEORGE SHURLEY

with

PHYLLIS MONKMAN

TEDDIE GERARD

WINNIE MELVILLE

JOAN MORGAN

IRENE GREVILLE

MARGARET CAMPBELL

BETTY WARD

LAURA COWIE

JACK HULBERT

GERALD KIRBY

EDDIE CARR

GILBERT CHILDS

and

ARTHUR PLAYFAIR

The Weekly Dispatch.
(116th YEAR)
LONDON: Carmelite House, E.C.
MAY 6, 1917.

"BUBBLY"—A NEW TONIC.

Great Success of the New Revue at the Comedy.

It will be a long time before the Comedy Theatre will want a successor to the new revue "Bubbly," which André Charlot, by arrangement with Arthur Chudleigh, presented there yesterday.

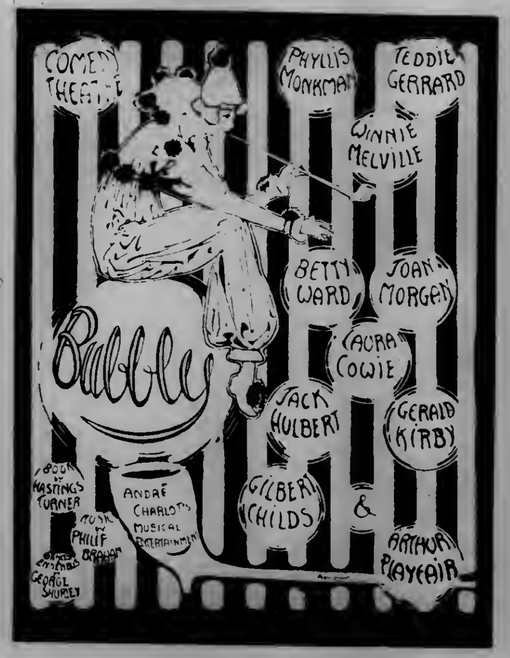
It was a success from start to finish. Never has an audience been more unanimous since revues became a fashion. It was a deserved success in every department, for the author (J. Hastings Turner) has given the company most excellent material, and the company, being one that *can* act, took every advantage of the chances given them.

This "Bubbly" is as good a recipe for low spirits as the best tonic ever advised in Harley-street, for it is intelligent, light-hearted, spirited, and tuneful, and, with Arthur Playfair as chief dispenser, possesses every good quality a good revue should possess.

The poorest way of recommending a revue entertainment is to set out in detail the turns served up by the artists, and happily in this instance it is unnecessary to mention the work of each one in detail. Sufficient be it to say that in addition to an exceptional company of artists there are some real tunes, "sympathetic smiles," a "top-notcher," some live dances, and incomparably the best burlesque sketches to be seen in any theatre in London. Teddie Gerard, Phyllis Monkman, Laura Cowie, Betty Ward, Jack Hulbert, and Gerald Kirby all helped to establish "Bubbly" yesterday as an institution at the Comedy Theatre, but before leaving this admirable company of entertainers I would once more like to say "Bravo!" to the greatest of them all, Arthur Playfair.

J. W.

COMEDY THEATRE



"BUBBLY!"

D-16
3724
1917
Waters, J.
Plays

ROYAL COURT THEATRE

Licensee - - - OTHO STUART

Monday, May 7th, 1917, at 8 p.m., and Every subsequent Evening at 8.30

Matinee Every Wednesday, Thursday & Saturday at 2.30

OTHO STUART Presents

A New Comedy, in Three Acts,

"HUSH!"

By VIOLET PEARN

CAST OF CHARACTERS

Before the Play

James Greville -	- -	JAMES HARCOURT
Mrs. Greville -	- -	INE CAMERON
Jim Greville	(their Son) -	F. PENNINGTON-GUSH
Hall Porter -	- -	HOWARD LESLIE
Julie Laxton -	- -	MARY CLARE (By permission of Messrs. Grossmith & Laurillard)
Huntley Brabazon	- -	ARTHUR PHILLIPS

Scene - *Jim Greville's Flat*

Ten Minutes' Interval.

The Play

Miss Cording	(the Village Dressmaker)	DORA GREGORY
Mrs. Allison	(James Allison's Wife)	GERTRUDE STERROLL
Miss Allison	(James Allison's Sister)	ELSPETH DUDGEON
Lizzie	(a Servant)	MARGARET YARDE
Rev. James Allison	- -	COMPTON RICKETT
Keith Allison	(his son, a Naval Officer)	KENNETH KENT
Lucilla	(Keith's Wife)	MARY JERROLD
Mrs. Stevens -	- -	AILEEN WYSE
Mrs. Shipley -	- -	NORAH BALFOUR
Mrs. Flummock	- -	HELEN LANGTON
Mrs. Warwick -	- -	ELINOR FOSTER
Mrs. Blatherwick	- -	ROSE YULE

Scene - *The Drawing-Room at Stourford Rectory*

After the Play

Scene - *The Stage of the Court Theatre*

Ten Minutes' Interval after Act I. of "The Play."
The curtain will be lowered during Act II. to mark the lapse of some hours.
There will be only a short interval after Act II. and before the "After the Play."

The names of the Artists are given in the order they first appear on the stage.

Stage Manager - HOWARD LESLIE

Business Manager - - A. S. PIGOTT

The Weekly Dispatch.
(116th YEAR.)
LONDON: Carmelite House, E.C.
MAY 13, 1917.

THAT "HUSH" BABY.

For once, at all events, all the friends of Otho Stuart were unable to congratulate him. The occasion was last Monday, when he produced at the Court Theatre a new play by Violet Pearn entitled "Hush."

To start with there was a play about a young man who lent his flat to his father and mother, for a few days, and took advantage of their presence to introduce them to his fiancée, who, like him, was an awful bore, and talked loud and long—just as he did. And when Pa and Ma said they were going to a "first night" the young people said, "Oh, don't!" but evidently their anguished cry had no effect, for a few minutes later Ma turns up in one of the private boxes of the Court Theatre, and she, and we, were all witnessing on the stage the performance of the play that the young man and his girl had warned them against seeing.

I wish they had warned me in time, for it was a bitterly cold night outside, and that play made me regret I had ventured to Sloane-square. I will not say more about the play than that it was mainly concerned with a young woman who married into a vicar's family, and being warned against the danger of speaking openly about motherhood was, when her baby was born, too afraid or ashamed to speak of it, and ended by denying, for a time, that the infant was her own.

T. W.

THE PLAYHOUSE

Sole Lessee FRANK CURZON.

Under the Management of

FRANK CURZON and GLADYS COOPER.

ON WEDNESDAY, MAY 9TH, 1917

and Every Evening at 8.30

MATINEE Every THURSDAY and SATURDAY at 2.30

"WANTED A HUSBAND"

A Play in Three Acts

by CYRIL HARCOURT

Characters in the order of their appearance:

Maude Bray, Mabel's Friend	Miss DORIS LYTTON
Franklin, Mabel's Maid	Miss DORIS COOPER
Mabel Vere	Miss GLADYS COOPER
Jacob Flood, a Colonial	HENRY WENMAN
Gerald Wantage	H. R. HIGNETT
Adams, a Butler	ERNEST HENDRIE
Captain Noel Corkoran	MALCOLM CHERRY
Margaret, a Housemaid	Miss MARGARET FRASER
Mrs. Hines, a Cook	Miss BARBARA GOTT
Emily, a Kitchenmaid	Miss MOYA NUGENT
Kennedy Bird	EDGAR B. PAYNE
Sam Bentley	J. R. TOZER

Synopsis of Scenery:

ACT 1. Drawing Room in Mabel Vere's Flat.

ACT 2. Kitchen in Noel Corkoran's House (next Afternoon).

ACT 3. Same as Act 1 (Two Days Later)

Scenery by J. A. Fraser.

Ladies' Costumes by Ann Talbot, Ltd., St. George's Street, Hanover Square, W.

The Cooking Range in Act 2 supplied by The Eagle Range and Grate Co., 127, Regent Street.

The Water Colours in Acts 1 and 3 by Alexander Cozens and Thomas Girtin kindly lent by Edward Marsh, Esq.

KENDAL GRIMSTON'S QUARTETTE

(Solo Violin Mr. PAUL BRUNET)

will play selections from his Repertoire during the intervals.

General Manager	T. B. VAUGHAN
Acting Manager	H. M. THORBURN
Stage Manager	OSWALD MARSHALL

Extracts from the Rules made by the Lord Chamberlain

(1) The name of the actual and responsible Manager of the Theatre must be printed on every play bill.

(2) The Public can leave the Theatre at the end of the Performance by all exit and entrance doors, which must open outwards.

(3) Where there is a Fire-proof screen to the proscenium opening, it must be lowered at least once during every performance to ensure its being in proper working order.

(4) Smoking is not permitted in the Auditorium.

(5) All gangways, passages, and staircases must be kept free from chairs or any other obstructions, whether permanent or temporary.

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THE TIMES

THURSDAY, MAY 10, 1917.

Miss Gladys Cooper is now so securely established in public favour that, we suggest, she could afford to take risks. She might, for instance, undertake a real live character, if only as a lark. To be sure, the public, whose favourite she is, might not see the joke, real live characters not being much in its way ; but what of that ? To so thorough a sportswoman art for art's sake would, by way of a change, have sufficient attraction. We are encouraged to mention art because of "The water-colours in Acts 1 and 3 by Alexander Cozens and Thomas Girtin kindly lent by Edward Marsh, Esq." Will not some one kindly lend Miss Gladys Cooper something you can call a part in something you can call a play ? At present she has to get along on her own, playing herself, and replaying herself, and replaying herself, and so *da capo*. You see her, as you always have seen her, fascinatingly frank and offhand, coldly contemptuous of the trousered sex; almost, in fact, the *vierge farouche* until her ferocity is tamed by the right man just as it is time for the curtain to fall. You see her, as you always have seen her, in the prettiest possible gowns, making the poor men in their ugly clothes look monkeys by comparison. Indeed, the foolish people who talk of the equality of the sexes can never have seen Miss Gladys Cooper on the stage putting men in their place.

Of course, when the men are such a set as you see in *Wanted, a Husband*—a bully, a butler, idiot members of some impossible club—all respondents to a "spoof" matrimonial advertisement, the lady's task is easy. The men are, as you might say, born grovellers, and it needed no handsome, dashing Miss Cooper to "larn them to be toads." But Mr. Cherry to the rescue ! He, if only he, can be cool and collected in presence of this magnificent creature. You see, he has played with her before, and knows the weak points in her armour, how to counter audacity with audacity, and just when to venture the all-conquering kiss. Among so many lamentable men, so ill favoured and so ill clad, the presence of Mr. Cherry, debonair and crowned with a hat of the right sort, restores your masculine self-respect. No wonder he goes round audibly admiring the kindly lent water-colours ! You feel that, as a rare work of art, he must have been kindly lent himself. There is an amusing kitchen scene (the kitchen range kindly lent by a well-known firm), with Miss Barbara Gott and Mr. Hendrie as comic cook and butler, and Miss Cooper masquerading in an apron and making hay of Mrs. Beeton. Whatever she does the public applaud her. So do we, even against our better judgment, because Miss Cooper fairly knocks judgment endways. All the same, we should dearly like to see her try Millamant—some day, just for sport. And Mr. Cherry would be the very man for Mirabell.

The Weekly Dispatch

(116th YEAR)

LONDON: Carmelite House, E.C.

ORIGINAL DISPATCH

MAY 13, 1917.

FRANK CURZON and Gladys Cooper have started their joint management of the Playhouse with a farce that possesses the valuable quality of amusing people. This "Wanted a Husband," by Cyril Harcourt, is an ingenuous affair with amusing dialogue, and a plot as slight as it is possible to imagine. It is simply a review of the interviews given by a charming young woman to a number of men who have answered her advertisement for a husband.

As the young woman does little but fool the men in order that she may get copy for a new novel she proposes to write, the result of each interview is a quarrel, in which, although the lady scores over the man, she gets little sympathy from the spectator.

All this seems very scanty material, but Gladys Cooper is a very beautiful, charming, and popular actress, and I have not the least doubt that she will make a success with it. Anyhow the farce provides a very laughable entertainment, and that alone is a great recommendation these times. Doris Lytton was delightful (what a pity she had not more to do), Malcolm Cherry was a manly hero, and Ernest Hendrie too droll for description.

J. W.

SAVOY THEATRE,

STRAND, W.C.

Lessee and Manager - - Mr. H. B. IRVING.

Dear Sir,

I am desired by Mr. H. B. IRVING to forward you the enclosed ticket for the uae of your Dramatic Critic, on Saturday Evening next, May 19th, at 8-15 o'clock to the performance of

"The Bells"

and

"A Story of Waterloo."

Should you or your representative be unable to attend, I shall be obliged if you will kindly return the ticket to me at once.

Yours faithfully,

A. BERTRAM,

Business Manager.

SAVOY THEATRE,

STRAND, W.C.

Proprietors ... ... THE SAVOY THEATRE AND OPERAS LTD.
Licensed by the Lord Chamberlain to
Mr. RUPERT D'OYLY CARTE, Savoy Hotel, W.C.

Sole Lessee and Manager - Mr. H. B. IRVING

EVERY EVENING AT 9.

MATINEE EVERY SATURDAY AT 3.15

(For a limited number of Performances.)

THE BELLS

Sir Henry Irving's Version, adapted by LEOPOLD LEWIS from "Le Juif Polonais," by ERCKMANN-CHATRIAN.

Mathias	Mr. H. B. IRVING
Christian	Mr. HENRY BAYNTON
Father Walter	Mr. HENRY VIBART (By permission of VEDRENNE & EADIE)
Hans	Mr. TOM REYNOLDS
Franz	Mr. ALFRED PHILLIPS
Dr. Zimmer	Mr. JAMES LINDSAY
Notary	Mr. W. HEMSTOCK
Fritz	Mr. R. CARFAX
President of the Court	Mr. ALFRED BRYDONE
Clerk of the Court	Mr. WILLIAM GOMER
The Mesmerist	Mr. CLIVE CURRIE
Catharine	Miss MARIE LINDEN
Sozel	Miss MAY HOLLAND
Annette	Miss VIOLET CAMPBELL

Guests and Villagers: Misses YORK-BOWEN, LART, LANE, JENNINGS, HOWARD, FITZMAURICE; Messrs. BROWN, STORIE and BARTON.

ACT I. **The Burgomaster's Inn.**
ACT II. **The Burgomaster's Parlour.**
ACT III. **The Burgomaster's Bedroom (the dream).**

Preceded at 8.15, Matinees at 2.30 by

A STORY OF WATERLOO

A Play in One Act, by Sir ARTHUR CONAN DOYLE.

Corporal Gregory Brewster (aged 86, a Waterloo Veteran)	Mr. H. B. IRVING
Sergeant Archie MacDonald, R.A.	Mr. TOM REYNOLDS
Colonel James Midwinter (Royal Scots Guards)	Mr. JAMES LINDSAY
Norah Brewster (the Corporal's Grand-niece)	Miss MAY HOLLAND

A Premature "Curtain."

queer contretemps marred Mr. Irving's re- of "The Bells" on Saturday night. When rtain descended upon the first act the voice thias continued to be heard speaking from her side of it. Then, suddenly, it ejaculated, have ruined the play!"—and became A moment later the curtain rose again, dis- g Mathias' vision of the Polish Jew in his , and the act was brought to its proper con- n. Happily the ovation which he received vards was amply sufficient to convince Mr. that the play had survived, after all. As a r of fact, it is not "The Bells" but the in it that counts.

D-10
3724
1917
Waters, J.
Plays

APOLLO THEATRE.

[illegible] by the Lord [illegible] to [illegible] Davis.

On WEDNESDAY EVENING MAY 23rd, at 8

Subsequent Evenings at 8 15

MATINEES WEDNESDAYS & SATURDAYS at 2 30

SPECIAL MATINEE WHIT-MONDAY

[illegible]

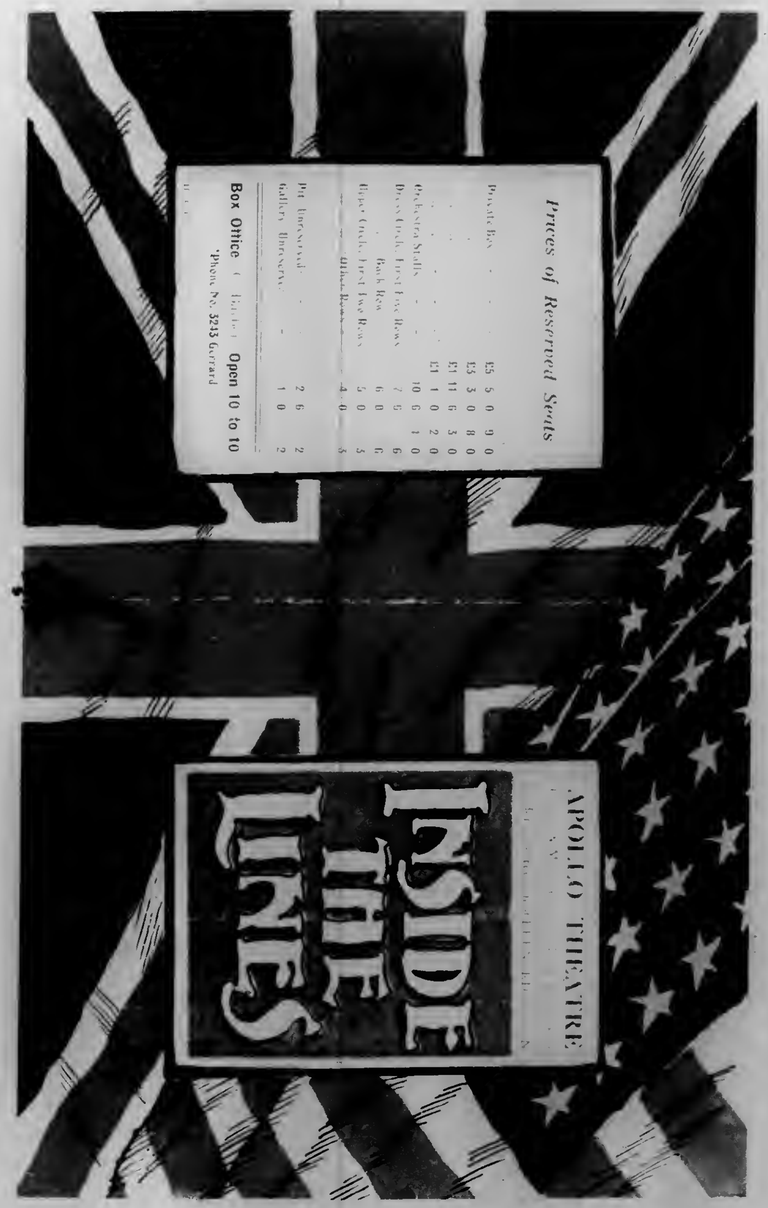
INSIDE THE LINES

[illegible]

CAST.

[illegible]

The Play produced by CLAUD VERNON



THE TIMES

THURSDAY, MAY 24, 1917.

Who was Captain Woodhouse? That was the question that puzzled the Governor of Gibraltar, who had apparently never seen any spy plays nor read any detective stories. Otherwise he would have treated the question as of no importance, seeing that the captain was in love with a dashing American beauty, and therefore sure, whoever he was, to be a good man and true and British to the core. Whoever he was, however, he could not be Woodhouse, because he was treated by all the German spies in Gibraltar (from the hotel clerk to the Governor's own Oriental servant) as one of themselves and knew their pass words and secret numbers, and, besides, had recently come from Berlin, whereas Woodhouse had been shot dead in Alexandria. They were plotting, these German spies, to blow up the British Fleet, which happened to be calling at Gibraltar, and the supposed Captain Woodhouse appeared to be the arch-plotter, entrusted with the actual blowing up. There is, it seems (with the permission of the Censorship we make the enemy a present of this information), a secret chamber in Gibraltar from which Fleets can be blown up "while you wait." But, with the captain's successful wooing of the dashing American beauty staring you in the face, you know, though the Governor didn't, that the captain simply couldn't be a German spy, and that the real German spies would in the end be hoist with their own petard. Of course, he turned out to be a fine old English gentleman, one of the olden time—we forget whether his name was Cholmondeley or Marjoribanks—who had mastered the secrets of the German spies just to confound their politics and frustrate their knavish tricks. When the Governor of Gibraltar learnt the truth his emotion unmanned him and he retired to the balcony, under the pretext of looking at the British Fleet (saved!), but really to give the dashing American beauty a chance of falling into her lover's arms. But why, you may ask, was the mysterious one not allowed to take the Governor into his confidence from the first? We can only guess that it is a secret between the War Office and Mr. Earl Derr Biggers.

Besides the dashing American beauty, dashingly played by Miss Ida Adam, there are comic Americans from Illinois (full of topical jokes which were rather beyond us). Miss Grace Lane also purports to be American, and is, at any rate, charming. Mr. Frederick Ross is a Governor of the High Explosive type, and Mr. Eille Norwood is just the man for the romantically mysterious hero. The heartiest burst of applause last night was won by Mr. Gerrard Clifton, for a moment of "intense" acting in a subordinate part.

The Weekly Dispatch.

(116th YEAR)

LONDON: Carmelite House, E.C.

MAY 27, 1917.

SPY PLAY THRILLS.

What a splendid place to live in this world would be if only we had plays like "Inside the Lines" produced every week. It is a play all about war spies, and the story is supposed to be located at Gibraltar ten days after war began in August 1914. Spies, and American tourists, and soldiers, come and go in the vestibule of a local hotel and all of them freely discuss their plans aloud. The only plans the tourists in this play (English folks with samples of American accent) have got is to get a bed "on tick," and the only plan the spies have got is to blow up a fleet of a hundred British warships riding in the bay. Simple souls you see—all these characters in this wonderful war play!

Earl Derr Biggers (he is not an earl really, Earl is only a first name), the author of this play, now at the Apollo Theatre, never really tells why the "joker" who appeared to be the most dangerous spy of all the spies was only masquerading. He kept the secret well. We did not know it when the play had finished, but he gave us as compensation a governor-general of Gibraltar who was a priceless commander, and a picture of life in the great fortress that will cheer people who have never been there. We are grateful to Mr. Biggers for an amusing evening.

PRINCE OF WALES THEATRE.

Proprietress: Miss EDGAR BRUCE.

Lessees and Managers: ARTHUR ALDIN, LTD.

(Licensed by the Lord Chamberlain to MR. ARTHUR ALDIN.)

SATURDAY AFTERNOON, MAY 26th, at 3 o'clock.

EVERY EVENING at 8.30.

MATINEES—Monday, Wednesday, and Saturday at 2.30.

ARTHUR ALDIN, LTD., PRESENT

(By arrangement with ARTHUR COLLINS and CHARLES MACDONA)

"PENNY WISE!"

A FARCICAL COMEDY OF LANCASHIRE LIFE.

By MARY STAFFORD SMITH.

From the Story told by LESLIE VYNER.

Characters in order of appearance.

CAST:

Amelia Dobbin	ADA KING
James Dobbin	WILLIAM CORRIE
Alfred Dobbin	SYDNEY RUSSELL
Rosa Dobbin	MARY BYRON
John Willie Dobbin	WILLIAM CROMWELL
Dr. Buxton	SYDNEY PAXTON
Mrs. Axham	DORA GREGORY
Uncle Percival	LEONARD SHEPHERD
Aunt Emily	ANNE BEAUFORT
P.-C. Heywood	GERALD KENNEDY

Scene . James Dobbin's Kitchen, Burndale.

Produced by CHARLES MACDONA.

Stage Manager .. CECIL WARWICK

Acting Manager .. HERBERT CHENERY

The Weekly Dispatch.

(116th YEAR.)

LONDON: Carmelite House, E.C.

MAY 27, 1917.

A POSTHUMOUS FARCE.

The latest farcical comedy of Lancashire life, "Penny Wise," was adapted from a story by Leslie Vyner by Mary Stafford Smith, who died three months ago from consumption. She had been writing comedies for years, but she never lived to see her first London production of a long-play. "Penny Wise," as presented yesterday at the Prince of Wales Theatre, is amusing in spots, but there are broad acres of dull dialogue, in dialect, and little or no characterisation to relieve its monotony. No play could have had a more friendly reception, and certainly for the admirable work done by Miss Ada King throughout the three acts all the applause was justified.

ST. MARTIN'S THEATRE

(Adjoining Ambassadors Theatre),

WEST STREET, CAMBRIDGE CIRCUS, W.C.

Licensee - B. A. Meyer. *Sole Lessee* - Charles B. Cochran.

Telephone: Gerrard 1213 and 3416.

SPECIAL MATINEES ONLY

TUESDAYS and FRIDAYS.

First Performance, Tuesday, June 5th, at 2.15.

(By arrangement with CHARLES B. COCHRAN)

JAMES BERNARD FAGAN

PRESENTS

IBSEN'S

ROSMERSHOLM

Rebecca West	MARY GREY
Madam Helseth	ALICE MANSFIELD
Rector Kroll	ALFRED BRYDONE By kind permission of H. B. IRVING, Esq.
Johannes Rosmer	WILLIAM STACK By kind permission of SIR GEO. ALEXANDER.
Ulric Brendel	FISHER WHITE
Peter Mortensgard	FRANK COCHRANE (By kind permission of MISS LILY BRAYTON and OSCAR ASCHE, Esq.)

The Play produced by JAMES BERNARD FAGAN.

ACTS I, III & IV	Sitting Room at Rosmersholm
ACT II	Rosmer's Study

General Manager Business Manager	For C. B. Cochran	CLIVE R. McKEE J. W. WOOD-INGRAM
Business Manager Stage Manager	For J. B. Fagan	H. I. COHEN S. NEWBERRY

D-16
3724
1917
Waters, J.
Plays

12c

ST. JAMES'S THEATRE,

KING STREET, ST. JAMES'S STREET, S.W.

June 1*st*, 1917.

SIR GEORGE ALEXANDER requests the honour of your presence on Thursday Evening next, June 7th, at 8.30 p.m. punctually, when

WILL BE ACTED

A NEW COMEDY, IN THREE ACTS, ENTITLED

"SHEILA"

By GITHA SOWERBY.

Mark Holdsworth	C. AUBREY SMITH (By Kind permission of Mr. Gilbert Miller)
Hugh Holdsworth	WILLIAM HOME
Geoffrey Holdsworth... ...	LANCE LISTER
Sheila West	FAY COMPTON
Miss Bradley	GWENDOLEN FLOYD
Sir James Carden	WILLIAM FARREN
Lady Carden	HELEN ROUS
Sybil Carden	STELLA MERVYN CAMPBELL
Miss Hooker	JOYCE CAREY
Mr. Davies	HENRY OSCAR
Taylor	W. LANGLEY-BILL
Elizabeth	HENRIETTA LEVERETT

Acts I. and III. ... A Room in Mark Holdsworth's House
Act II. ... The Drawing-Room in Mark Holdsworth's House
Three Months elapse between Acts I. & II. Ten months between Acts II. & III.

The Play produced by SIR GEORGE ALEXANDER

THE TIMES

FRIDAY, JUNE 8, 1917.

A little play, like many another, about conjugal misunderstandings between people who really love one another all the time (and signify that same in the usual way by holding out yearning arms behind one another's backs), but obligingly delay making it up until it is time for the curtain to descend upon a pretty picture of wedded bliss securely established at last—while the "comic relief" duly pays its little call in each act on its way to a dinner party or just to take tea or (as they say in Mr. Henry James's later novels) whatever.

Perhaps the misunderstandings are a little babyish even for this innocent kind of entertainment. She (Miss Fay Compton) was his (Mr. Aubrey Smith's) typewriter, and, though he married her mainly because he was rich and wanted a son and heir, he soon learned to love her for herself, as nice husbands should love nice wives. But she was perverse and behaved like a naughty child, because—oh, because she was irritated at committing the social blunders inevitable from a typewriter married to a "swell," and because he sent his secretary to buy flowers for her instead of buying them himself, and because, when a "cat" told her about her husband's son-and-heir project she felt somehow humiliated. So she invited vulgar friends to tea and declined to be her husband's wife—really, you know—any longer, and, when he was away in Peru (longing for her all the time), kept from him the fact that she was "expecting," as the ladies say. But the baby died, and she realized that she had acted very foolishly, and he forgave her, and all was perfect conjugal felicity, and the author, Miss Sowerby, was gallantly led forward by Sir George Alexander to receive the hearty applause of the St. James's audience.

And why not? Isn't Mr. Aubrey Smith always an agreeable, manly actor, with the nicest manners and very restful to the nerves? And isn't Miss Fay Compton a charming young actress, who can play an absurdly perverse little wife without ceasing for a moment to charm? And, if you want a crusty old gentleman for comic relief, where could you find a more delightfully crusty one than Mr. William Farren? Or a sweeter old lady than Miss Helen Rous? Miss Stella Campbell is cast for the "cat" aforesaid, but, in compensation, is allowed to wear gowns that are "dreams." And there is a rattling good boy part, right cleverly played. What more could you want?

The Weekly Dispatch.
(116th YEAR)
LONDON: Carmelite House, E.C. 4.
ORIGINAL DISPATCH
JUNE 10, 1917.

"SHEILA" DISAPPOINTS.

Five years ago Githa Sowerby made the great success of the season with a play called "Rutherford and Son," produced at the Court Theatre and later on transferred to the Vaudeville. It was a strong, arresting play written round a hard, strong man.

What a contrast her last play, "Sheila," produced on Thursday at St. James's Theatre, offers to the genuine drama of her other story! It is in Miss Sowerby's power to write good drama. Her best work did not require the dragging in of caricatures of the conventional stage type, it was work that rang true, and when Miss Sowerby goes back to it we shall be content. This new play "Sheila" is a feeble comedy, a story of an old "stick-in-the-mud" who marries a girl of nineteen and gets sentimental. Anything more wearisome than the love sermons of the elderly man for the young girl cannot be imagined, but the welcome, interrupting visits of the cantankerous old uncle, played with delicious humour by William Farren, saved the situation at the worst moments. As the heroine Fay Compton was delightful. She received, and deserved, a very hearty call, and the audience also called, and applauded very heartily, the charming author. J. W.

The Weekly Dispatch
(116th YEAR)
LONDON: Carmelite House, E.C. 4.
ORIGINAL DISPATCH
JULY 1, 1917.

TRAGEDY OF "SHEILA."

After a run of 19 performances "Sheila" had, for want of public support, to be withdrawn from St. James's Theatre. Everyone will sympathise with Miss Sowerby that she has not had a winner, for she possesses great ability, and five years ago in "Rutherford and Son" gave the stage a really great play. No one, however, who saw "Sheila" at St. James's Theatre could have anticipated anything else than what has happened. Trying to get sympathy for anyone concerned in a story of the love of a dull old man for a bright young girl was more than a "tough proposition," and it failed. Miss Sowerby can be sincere and strong, and if this result brings her back to her own method, as I believe it will, no one need regret the disappointing "Sheila." J. W.

AMBASSADORS
THEATRE

WEST STREET, CAMBRIDGE CIRCUS (Opposite Palace Theatre)

Proprietors - Ambassadors Theatre, Ltd. *Licensee* - Herbert Jay

Sole Lessee and Manager - Charles B. Cochran

Telephone: Regent 2890 & Gerrard 4460

:: :: ::

June 5th, 1917

Mr. Charles B. Cochran requests the pleasure of your presence on

FRIDAY EVENING, JUNE 8th, 1917

at 8 p.m.

(FOLLOWING EVENINGS AT 8.15)

when he will present

THE THREE DAUGHTERS of M. DUPONT

By BRIEUX

(Author of "DAMAGED GOODS.")

Should you be prevented from being present, the immediate return of the enclosed Ticket will be esteemed a favour.

CLIVE R. McKEE,
General Manager.

NIGHTLY at 8.15 MATS., WED. & SAT. at 2.30

THE THREE DAUGHTERS of M. DUPONT

By BRIEUX

(Adapted by Mr. ST. JOHN HANKIN.)

Mdme. Dupont ...	... Mrs. A. B. TAPPING
Cowithezou ...	... Mr. H. VYVIAN
Caroline Dupont ...	... Miss ITALIA CONTI
M. Dupont ...	... Mr. O. B. CLARENCE
Justine	... Miss MARIE McNALLY
M. Mairaut ...	... Mr. NELSON RAMSEY
Mdme. Mairaut ...	... Miss ALICE BEET
Antoine Mairaut ...	... Mr. C. H. HALLARD
Lignol	... Mr. W. ARMSTRONG
M. Pouchelet ...	... Mr. GILBERT PORTEOUS
Mdme. Pouchelet...	... Miss ADA PALMER
Françoise	... Miss GLADYS LANCASTER
Angèle Dupont ...	... Miss AIMEE DE BURGH
	AND
Julie Dupont ...	... Miss ETHEL IRVING

Mr. C. B. Cochran would feel greatly obliged if you could make it convenient to be seated by 8 p.m.

General Manager -	For C. B. Cochran	CLIVE R. McKEE
Business Manager -		A. O. McKEE
Business Manager -	For Gilbert Porteous	A. HENDERSON

THE TIMES

SATURDAY, JUNE 9, 1917.

With every desire of leaving the vexed question of didacticism in art severely alone, one may yet perhaps venture the suggestion that the didactic M. Brieux is never quite so good as when he forgets to remember to be didactic : and forget he does, happily, until he is more than halfway through his *Trois Filles de M. Dupont*.

Of course, his thesis gets the better of him in the end, so that the last act is a kind of Morality showing how his bugbear, the French system of marriage for the sake of the *dot*, must result for women in one of three forms of wretchedness—(1) a wretched marriage ; or (2) wretched spinsterhood ; or (3) wretched prostitution. And all the arguments are marshalled and all the shades heavily blacked, and you begin to feel quite distressed for the poor, unhappy women of France until you take comfort by recalling that this is only M. Brieux's way and that when he is expounding his thesis he is apt to let his zeal run away with him—in short, you fall back on common sense and common experience and conclude that things are probably not so bad after all. Thus thesis-mongering, by its inevitable exaggeration and trick of proving too much, tends to defeat its own purpose. The three sisters, you say to yourself, could none of them be so unhappy as M. Brieux would persuade you. Julie, the bride, had had it out (even to scratching and biting) with her husband ; they knew what they were, and where they stood, and that knowledge is the sure prelude, nine times out of ten, to an accommodation and even, with luck, to a real reconciliation. Caroline, the spinster, would in time come back to the comfort of the religion which had for so long consoled her. And as for Angèle, the prostitute, well, she had preserved a certain moral delicacy even amid the life whose disgusting features she so vividly described, and you suspect, therefore, that even here things were not so black as they had been painted. No, it is just when M. Brieux is most didactic that you find him least convincing.

But a good half of his play is just vigorous ironic comedy, which delights for its own sake, as all sound art delights, without the intrusion of any thesis. It is the farcical comedy you have so often seen before (notably in Labiche), of intriguing families throwing dust in one another's eyes over the marriage of the children, and it is the vitriolic comedy, also familiar enough, of matrimony ill-begun turning quickly to cat-and-dog enmity. Even here M. Brieux cannot help foreing the note : the Duponts and the Mairants are incredibly sordid, and the young couple improbably fierce. But at any rate the result is what the Americans call "punch," and the actors have fine opportunities for broad, vivid effects. Mr. O. B. Clarence's old Dupont and Miss Alice Beet's Mme. Mairant are both capital instances of such opportunities skilfully used. Mr. Hallard's young husband is a clever composition, too (he is the one plausibly Gallic thing in the cast), a fit pendant to the fine, passionate performance of Miss Ethel Irving as the revolting wife. It must be a good many years since she first played this part for the Stage Society, but she has lost nothing of her grip and fire. The Caroline of Miss Italia Conti and the Angèle of Miss Aimée de Burgh are both thoughtful bits of work. Altogether a careful revival, well worth the attention of the judicious playgoer.

GARRICK THEATRE

Lessee and Manager T. DOTT

TWICE DAILY, 2.30 and 8.30.

PROGRAMME

"SMILE!"

A REVUE

BY

Albert de Courville and Wal Pink.

Music by Frederick Chappelle.

Dances & Ensembles by Jack Haskell.

Production by Albert de Courville.

THE GARRICK THEATRE

8/6/17.

Orch. Stall

F22

Manager, for Albert de Courville (Moss's Empires Ltd.) FRANK BOS

Director MAXWELL OLIVER

Director JULIUS JOSE

Scene 1. **"ON CHEAP SIDE !!"** (*Bruce Smith*)

First Singer	LILIAN COLES
Second Singer	HAIDÉE DE RANCE
Mr. Coalsmith	TOM WARDEN
His Customer	CEDRIC PERCIVAL
A Tailor	W. J. WILLIAMS
The Economist	FRED DUPREZ
The "Special"	LEWIS SYDNEY
His Wife	MAIDIE HOPE
Inspector of Specials	GEORGE MANTON

Scene 2. **"THAT IRISH QUESTION !"** (*Bruce Smith*)

The "Grump"	LEWIS SYDNEY
His Daughter	IDA ROSALIE
Larry	TOM STUART
McShawe (from the North)	W. J. WILLIAMS
O'Connor (from the South)	TOM WARDEN
Bobby Broadway	FRED DUPREZ

Scene 3. **"EAGLE ROCK !!"** (*McCleery*)

MINERVA COVERDALE and FULL CHORUS.

Scene 4. **"FIFTEEN MILES APART !!"** (*Bruce Smith*)

Miss Allerton	MAIDIE HOPE
Her Maid	IDA ROSALIE
Jack Hastings	FRED DUPREZ
His Man	CEDRIC PERCIVAL

Scene 5. **"MARIUCCIA CALIFANO !"** TOM STUART

Scene 6. **"ON THE SQUARE"** (*McCleery*)

UNITY MORE (or less) PHYLLIS BEDELLS and CHORUS

Scene 7. **"LADY-HELPS !!"** (*McCleery*)

Walter	CEDRIC PERCIVAL
Farmer Strawbridge	LEWIS SYDNEY
First "Help"	BETTY CHESTER
Second "Help"	MAIDIE HOPE
Third "Help"	IDA ROSALIE
Nurse	RITA OTWAY
The Singing Girl	LILIAN COLES
The Playing Girl	HAIDÉE DE RANCE

Scene 8. **"WITH HATS LIKE GABY'S !"** (*McCleery*)

MINERVA COVERDALE and CHORUS

Scene 9. **"TWO POINTS OF VIEW !!"** (*McCleery*)

One Point of View	The other Point of View
A LEWIS SYDNEY GEORGE MANTON	*A* BETTY CHESTER GEORGE MANTON
B ROBERT NEEDHAM IDA ROSALIE	*B* LENA HICKS W. J. WILLIAMS
C TOM WARDEN MAIDIE HOPE	*C* HAIDÉE DE RANCE LEWIS SYDNEY

Scene 10. **"FIRELIGHT FANCIES"** (*Bruce Smith*)

ROBERT NEEDHAM, LILIAN COLES and CHORUS

Scene 11. **A Popular Melodrama.**

"THE MARTYR OF MELVILLE"

in Four Scenes

REPLETE WITH THRILLING EFFECTS.

PLAYED BY FULL STOCK COMPANY.

Scene 12. **"WHAT'S THE MATTER WITH YOU ?"** (*Bruce Smith*)

BETTY CHESTER and CHORUS

Scene 12a. **"A CHARITY CONCERT"** (*Bruce Smith*)

The Manager	FRED DUPREZ
His Assistant	CEDRIC PERCIVAL
The Wounded Tommies	W. J. WILLIAMS TOM WARDEN ARTHUR FROME GEORGE DOVER
Elocutionist	GEORGE MANTON
Nobby Parkinson, from the Fritz Violet Opera Company	TOM STUART
Clarence Seymour, the famous Juvenile Singer of popular songs	TOM STUART
Prestidigitateur	LEWIS SYDNEY
Madame Peri Parcegeric	Miss PHYLLIS BEDELLS and CHORUS
Miss Foljambe	MINERVA COVERDALE

Scene 13. **"JUST AN EVERY-DAY INCIDENT !!"** (*Bruce Smith*)

The Happy Pair	MAIDIE HOPE LEWIS SYDNEY
The Waiter	FRED DUPREZ
Mr. Partington	TOM STUART
Another Diner	W. J. WILLIAMS
The Violinist	HAIDÉE DE RANCE

Scene 15. **"A GARDEN !!"** (*McCleery*)

Butterflies	PHYLLIS BEDELLS and CHORUS
"Yes, you are !"	MINERVA COVERDALE
"And so are you !"	BETTY CHESTER

"ROSE-TIME !!"

The Rose Girl LILIAN COLES

FINALE

Daily Mail

CONTROL THE FOODSTUFFS.

EDITORIAL OFFICES: CARMELITE HOUSE, E.C. 4.
SATURDAY, JUNE 9, 1917.

"SMILE."

A NEW REVUE COMPOSER.

They were all at the Garrick Theatre last night—the experts in revue, that special group to whom revue is as part of the week's rations and a new twist in the conduct of a scene is a tactical success.

This latest venture in the smaller or intimate variety of revue never looked like being anything but a winner. It started well with the title "Smile," and it lived up to it. It is just a box of very amusing toys and pretty tunes to go with them. For one thing it introduced an entirely new and youthful British composer, who can write music on approved lines in the best style. Songs that set the feet moving, airs that compel one to think of thousands of marching soldiers are the things that Mr. Frederick Chappelle can fit the band with, and on these lines the success of his first attempt was never for one moment in doubt. His "Men who Make the Whole World Laugh" and "Cheers" have a lilt in them that fastens on the memory.

But they were not his only successes, and in quite another line—"Say You Love Me on Your Violin," to which nine or ten pretty girl violinists contributed an accompaniment—he proved the possession of the gift of writing a charming melody.

As for the book, the authors, Messrs. A. P. de Courville and Wal Pink, have followed the plan of constantly changing the scene. There are fifteen sets in all—most of them used for skits on topical things; all of them designed to amuse. There is no extravagance in the mounting. The artists are expected to do all the entertaining, and they certainly succeeded, helped in every instance where their services could be introduced by the happiest, most intelligent, and most untiring group of chorus girls ever seen in revue or musical play.

J. W.

GARRICK THEATRE
TWICE DAILY
2-30 & 8-30
"SMILE!"
Albert de Courville's Production
PHONE GERRARD 9513-4

JOHN WADDINGTON, LTD. ST. WILSON STREET, LEEDS, AND LONDON

No. 9513/4

Ho! Ho!!

The Bank of Unlimited Cheerfulness
GARRICK THEATRE BRANCH.

Pay Bearer (of War Bundeus)
Ten thousand laughs

"Smile!"

London, any date 1917

G. & LAUGHS 10,000

TWICE DAILY AT 2-30 & 8-30.

NEW THEATRE

Proprietors . . . . . SIR CHARLES WYNDHAM and MISS MARY MOORE.

Under the Management of Mr. DION BOUCICAULT.

WEDNESDAY, JUNE 13th, 1917, and Every Evening at 8.30.

MATINEES—Thursdays and Saturdays at 2.30.

His Excellency The Governor

A Farcical Romance in Three Acts by ROBERT MARSHALL.

His Excellency Sir Montagu Martin, G.C.S.I.	Governor of the Amandaland Islands	Mr. ALLAN AYNESWORTH
The Right Honourable Henry Carlton, M.P.		Mr. FRED KERR
Captain Charles Carew, A.D.C.	(On His Excellency's Staff)	Mr. MARTIN LEWIS
Mr. John Baverstock	(Private Secretary)	Mr. DION BOUCICAULT
Captain Rivers	(Of the Midland Fusiliers)	Mr. G. H. MULCASTER
Major Kildare	(Of the Midland Fusiliers)	Mr. WATKIN WYNNE
A Clerk		Mr. RICHARD BODNEY
A Sentry		Mr. PHILIP ANTHONY
A Butler		Mr. LICHFIELD OWEN
A Footman		Mr. ALFRED WILLIAMS
Mrs. Wentworth-Bolingbroke		Miss MARY RORKE
Ethel Carlton		Miss PEGGY KURTON
Stella de Gex		Miss IRENE VANBRUGH

SCENE:—The Vestibule of Government House, Amandaland Islands. Indian Ocean

The Play produced under the direction of Mr. Dion Boucicault.

Scenery painted by Messrs. W. Hann & Son.

THE TIMES

THURSDAY, JUNE 14, 1917.

There is a "careless rapture" about *His Excellency the Governor* which in this time of stress it is distinctly refreshing to "recapture." Not that we lack gaiety, far from it, but it is a gaiety peculiar—or so one surmises—to war-time, a gaiety that is a relief to tension, a gaiety conscious of a background of deep seriousness.

Captain Marshall had the better (or, soldier as he was, he would probably have reckoned it the worse) luck to be writing in a time of peace, and his gaiety had a happy, childlike irresponsibility only possible in such a time. You may therefore, if so minded, consider this little play as a "document," though the really wise will doubtless consider it not at all, but prefer merely to laugh over its light-hearted fun. Happy old days when you had not the least difficulty in accepting the notion of a Colonial Governor and his private secretary and his A.D.C. all falling in love with the same *ingénue*, amid suhtropical vegetation and twinkling stars and burlesque-military alarums and excursions!

Happy old days, too, when playwrights were at the pains to contrive ingenious stage-pictures, like that of the Governor, mounted on a barricade of furniture, addressing the nightingale, whose notes are found to proceed from a reed and a glass of water manipulated by his private secretary! And here are Mr. Aynesworth and Mr. Boucicault to be the Governor and the secretary once more, just as in the happy old days, and Miss Irene Vanbrugh in her old part of the travelling *artiste* who captures the Colonial Secretary, the Downing-street political type now quite extinct. And here is another old favourite, Mr. Kerr, to present the said extinct type, and Miss Mary Rorke to play, in a gracious matronly way, the type's sister, and Miss Peggy Kurton to be fresh and charming as the *ingénue*. Just the entertainment for these warm, languorous summer nights.

THE revival of the late Robert Marshall's farcical romance "His Excellency the Governor" provides a very amusing entertainment. The play was written 20 years ago, when it was almost a fashion to get a laugh by chaffing our Army leaders, but now at the New Theatre, although the audience laughs quietly at the same funny old lines, it does so wondering if the sarcasm was ever really justified. Twenty years have made this play a bit old-fashioned, but the humour is so genuine and the situations are so amusing that it is well worth seeing both by those who saw it before and by those who have not. Allan Aynesworth, Dion Boucicault, Fred Kerr, and Irene Vanbrugh are each making a distinct acting success in the present revival.

J. W.

SAVOY THEATRE,

STRAND, W.C.

Proprietors ... ... THE SAVOY THEATRE AND OPERAS LTD
Licensed by the Lord Chamberlain to
Mr. RUPERT D'OYLY CARTE, Savoy Hotel W.C.

Sole Lessee and Manager - Mr. H. B. IRVING

THURSDAY, JUNE 14th, 1917, at 7.45, and Subsequent Evenings at 8.15,

Mr. H. B. IRVING

WILL PRODUCE

"HUMPTY-DUMPTY"

A New Comedy in Four Acts,
By HORACE ANNESLEY VACHELL.

Albert Mott	Mr. H. B. IRVING
John Delamothe	Mr. BARRY BAXTER
General the Hon. Henry Delamothe	Mr HOLMAN CLARK
Viscount Loosehanger	Mr. JAMES LINDSAY
Higginbotham	Mr. CLIVE CURRIE
Jopling	Mr. TOM REYNOLDS
Puttick	Mr. ALBERT SIMS
James Wallop	Mr. RICHARD CARFAX
A Customer	Mr. ALFRED PHILLIPS
Lady Susan Delamothe	Miss FORTESCUE
Nancy Delamothe	Miss VIOLET CAMPBELL
Mrs. Mott	Miss MARY JERROLD
Chrissie Parkins	Miss HILDA TREVELYAN
Mrs. Rogers	Miss POLLIE EMERY

ACT I. Morning Room, Mottisfont Chase, Bucks.
ACT II. Mott's Hairdressing Saloon, Swashcombe-on-Sea.
ACT III. Drawing Room, Mottisfont House, Mayfair.
ACT IV Parlour behind Mott's Saloon.

The Play produced for Mr. Irving by Mr. E. Holman Clark.

THE TIMES

FRIDAY, JUNE 15, 1917.

Cynics must for the present be warned off the Savoy. Sticklers for what the knowing ones call relentless realism must relentlessly keep away. Mr. Vachell has nothing to offer these kill-joys; his new play is for the comfortable homely folk to whom kind hearts are more than coronets and shaving soap than Norman blood. For it is all about a comic barber (which is, perhaps, a pleonasm, all barbers in fiction of all ages being necessarily comic), a comic barber comic with all the fun of wigs, lather, hair oils, and cosmetics, who becomes for a brief interval a belted earl and wears his peer's robes at home to please his old mother, and then goes back to his shop (we beg pardon, saloon, or studio) to please himself. And when it finally appears that he is not an earl at all (having been changed at nurse) nobody is better pleased than the barber himself, who had been merely bored by his magnificence, and whose heart has always been divided in equal portions between his art, his mother, and his faithful sweetheart from the saloon.

It is a very simple obvious tale, as you see, and all its personages are engagingly simple obvious people, simply obviously generous, like the rightful (but temporarily dispossessed) heir and *his* faithful sweetheart, or simply obviously self-seeking, like the rightful heir's worldly uncle and aunt. You must go in the right mood for it (a course of the lighter Dickens would be a capital preparation), and keep your heart in the right place, and then you will enjoy the cheerful, sentimental, childlike barber of Mr. Irving, and the familiar Hilda-Trevelyanism of Miss Hilda Trevelyan as his faithful sweetheart, and the dainty tremulous grace of Miss Mary Jerrold, and the dry humour of Mr. Holman Clark as the worldling, shampooed but undaunted.

A VACHELL MEDIOCRITY.

The audience present at the Savoy Theatre for the first performance of Horace A. Vachell's new play, "Humpty-Dumpty," on Thursday evening cheered as if H. B. Irving had produced a masterpiece. How they kept it up that hot, stifling night I do not know. There was hardly enough air in London that night to go round, and at 10.40, when the play was over, day still lingered in the sky. This latest output of H. A. Vachell's is the most feeble and artificial play he has written, and I fail to remember one instant where it gripped either through situation or sentiment. It was a story about a title which a young earl refused to retain, because he was told that one of his uncles, who had been dead many years, had, when a youth, been married secretly and had left a son. So the young earl went out to look for the real heir and discovered him—a barber in a seaside town.

"BARBEROUS" PEER.

The remainder of the play is devoted to illustrations of the peculiarities of the earl with a barber's training. We get the barber's point of view of life taken from his new-found place in the House of Lords. We see the hands of aristocratic but needy friends stretching out for some of his money, and when the author exhausts these side lights he discovers that the barber after all had no claim to the title and estates of Mottisfont, and that the poor, kind-hearted fellow was not half sorry to get back to his hair-cutting "palace" at the seaside and the attractive young women who took the money for the shampoos. H. B. Irving and Holman Clark had the monopoly of the acting chances this play offered, and needless to say they missed none of them, few as they were.

J. W.

The Palace

Managing Director.—ALFRED BUTT

T.P.T.L.

21/6/1917

C 18

Stalls

The Weekly Dispatch.

(116th YEAR.)

LONDON: Carmelite House, E.C. 4.

JUNE 24, 1917.

THERE were enough stars in the stalls and boxes of the Palace Theatre for the first performance of the new revue on Thursday evening to have drawn another audience. Winifred Barnes, Gwennie Brogden, Phyllis Dare, Shirley Kellogg, and Ethel Levey were all there. One or two of them got a friendly reception from the gallery, but Ethel Levey was accorded an ovation.

The book of "Airs and Graces" is by C. H. Bovill (of the Coldstream Guards); the music is by Lionel Monckton and Herman Finck; and the general responsibility for the scenic effects and colouring rests on P. L. Flers, who did the same thing for the first, and best, of all these Palace Theatre revues, "The Passing Show," of the spring of 1914. In the new production his work is better than anyone else's. It is up to the "Passing Show" standard—a claim that cannot be advanced on behalf of the output of any of his collaborators.

CHARMING SCENERY.

Nine scenes go to the make-up of "Airs and Graces," and they are well worthy of the reputation of this theatre for giving its public scenery that is charming, striking, and picturesque. What were wanting were more humour, more tunefulness, and more snap in front of the canvas than the revue makers were ready with on Thursday.

I have not the faintest doubt that Alfred Butt *will* procure and provide the things that were lacking at the first performance. He is a wonderful hand at getting new material—when it is wanted—at the Palace Theatre, and just now in the new production the sparkle, crispness, smartness, and finish that distinguished its three predecessors are miesing.

Mind, I think the first scene of all is as good a thing of its kind as any revue has had to give; a lovely farm scene in summer time amid the Surrey slopes and a flying chorus in costumes that imitated the colours of the ripe corn and the wild flowers. The Yorkshire scene, with the mill reflected in the placid stream, is another beautiful stage picture, and I think Gertie Millar was at her best in these two sets.

A TUNEFUL DUET.

I was not particularly struck with the dance numbers given to her, and apart from a tuneful little duet, "Whisper to me," she had nothing to catch hold of. In the comedy department there are two capital bits of fun. First of all there is the soldier scene for John Humphries—a retired soldier prepared to affirm that he won every battle fought in France. The Assyrian music-hall was also very droll, and there is a little sketch called "The Admirable Fleming," a notable thing which held the audience tight and got a roar of cheering only exceeded by the tumult of applause that greeted Betty Balfour when she sang the patriotic "Le Rêve Passe." J.W.

ROYALTY THEATRE

Licensed by the Lord Chamberlain to J. E. VEDRENNE, Dean Street, W.

On TUESDAY, JUNE 26th, 1917, at 8 o'clock.

MESSRS.

VEDRENNE AND EADIE

PRESENT

THE MAGIC PIPE

A Wordless Play in One Act,

By JULES DELACRE. Music by DORA BRIGHT.

Time: Carnival, 1838.

Pierrot	Mr. JULES DELACRE
The Chinese Student	Mr. FERNAND LEANE
Claudine	Miss PHYLLIS PINSON

The scene is an attic in the Latin Quarter, Paris, one afternoon in Carnival time. Here lives Pierrot, a poor poet, and his faithful friend, Li-Si-Fou, a Chinese medical student. And on the wall hangs the portrait of a girl by whom Pierrot has been deceived and deserted.

Pierrot seeks consolation in work—but in vain. At last when inspiration comes, interruption follows. From the next-door attic is heard a song; it is the voice of Claudine, a little milliner who secretly loves Pierrot. But he cannot care for her; his thoughts are for his faithless mistress.

In rush a little band of students and grisettes seeking recruits for the Carnival. Pierrot turns for refuge and forgetfulness to an opium-pipe; but Li-Si-Fou, having no opium, has filled the pipe with tallow. Claudine returns, dressed for the Carnival, and Pierrot, taking her at first for an opium dream, finds that in reality the magic pipe is the pipe of Pan calling him anew to life and love.

THE FOUNDATIONS

A Comedy in Three Scenes,

By JOHN GALSWORTHY.

Time: Some Years Hence.

Lord William Dromondy, M.P. -	Mr. DAWSON MILWARD
Poulder, his Butler - - -	Mr. SIDNEY PAXTON
James, first Footman - - -	Mr. STEPHEN T. EWART
Henry, second Footman - -	Mr. ALLAN JEAYES
Thomas, third Footman - -	Mr. WILLIAM LAWRENCE
Charles, fourth Footman - -	Mr. ROBERT LAWLOR
The Press - - - - - -	Mr. LAWRENCE HANRAY
Lemniy, a Plumber - - -	Mr. DENNIS EADIE
Lady William Dromondy - -	Miss LYDIA BILBROOKE
Miss Stokes - - - -	Miss GERTRUDE STERROLL
Old Mrs. Lemmy - - -	Miss ESME HUBBARD
Little Anne - - - - -	Miss BABS FARREN
Little Ada - - - - -	Miss DINKA STARACE

SCENE I. The Wine Cellars of Lord William Dromondy's house in Park Lane.

SCENE II. The room of old Mrs. Lemmy.

SCENE III. Anteroom to the Hall at Lord William Dromondy's.

Stage Director - Mr. WILFRED EATON.

BOX B

A Comedy in One Act,

By COSMO GORDON LENNOX.

Time: June, 1917.

Elaine Vivash - - - - - -	Miss IRIS HOEY
Bobby Stroud, R.F.C. - - - -	Mr. FRANK BAYLY
The Programme Girl - - - - -	Miss MURIEL POPE

There will be intervals of ten minutes each between the Plays, and of two minutes only between the scenes of "The Foundations."

The Scenery painted by ALFRED E. CRAVEN, from designs by WILFRED EATON.

Miss Iris Hoey's dress designed and made by "ESTHER."
Miss Lydia Bilbrooke's dress designed and made by "LUCILE."

All the male members of the Cast and in the Theatre are either ineligible, exempted from or attested for military duties, or have served in and been discharged from the Army.

The Children appearing in "The Foundations" are pupils of Miss ITALIA CONTI.

The Music under the direction of J. H. SQUIRE. Pianist: FRANK READE.

The majority of the items played by the Orchestra are special arrangements issued by ORCHESTRAL ALBUMS LTD., 74 Dean Street, W.

Ladies are earnestly requested to remove Hats, Bonnets, or any kind of head-dress.

The Box Office (J. W. Sheppard) is open from 10 to 10 daily. Tel. 3855 Gerrard.
PRICES OF ADMISSION:—Private Boxes, £3 & £2 2s. Stalls, 10s. 6d
Balcony Stalls, 7s. 6d. & 5s. Upper Circle, 4s. & 2s. 6d. Pit, 2s. 6d.
Plus Government Tax in accordance with the price of Seats.

MATINEES: THURSDAYS AND SATURDAYS AT 2.30.

EXTRACTS FROM THE RULES MADE BY THE LORD CHAMBERLAIN.—The name of the actual and responsible Manager of the Theatre must be printed on every play bill. The Public can leave the Theatre at the end of the Performance by all exit and entrance doors, which must open outwards.

Where there is a fireproof screen to the proscenium opening, it must be lowered at least once during every Performance to ensure its being in proper working order. Smoking is not permitted in the auditorium. All gangways, passages and staircases must be kept free from chairs or any other obstructions, whether permanent or temporary.

Stage Manager	Mr. E. H. BROOKE
Business Manager	Mr. ALLAN WADE

THE TIMES

WEDNESDAY, JUNE 27, 1917.

Mr. Galsworthy has had the happy thought of writing a post-war play, though that is perhaps too stiff a name for this gentle little rippling stream of talk, half irony, half tenderness, about things here in London when the war is over.

They are no new things, sad to say, but just the same old things, the old poverty, the old class-warfare, the old well-meaning, stupid muddle. You had thought the comradeship of the trenches was going to perpetuate itself in peace. Not so. There will still be people in Park-lane, like good honest, puzzle-headed Lord William with more money than they know what to do with, presiding over anti-sweating leagues and breaking down in their speeches. There will still be pompous butlers like Mr. Poulder to point out the connexion between Liberalism and cocoa, and feather-pated chattering plumbers like Lemmy, who wants to see blood flow, never mind whose blood so long as it flows. And there will still be old Mrs. Lemmys working their fingers to the bone on trousers at 2¼d. the pair, finding their own thread. There will still be the Press, seeking "interviews" in the very wine-cellars and labelling the simplest human emotions with horrid conventional *clichés*, and, apparently, literature itself will still be represented by the two great classes of the bald and the hairy.

But some of the effects of the war still linger. In Lord William's wine-cellar you learn how there has been a tremendous run on claret, and there is positively no more Pontet Canet—which seems to the butler the end of all things—though hock has had a splendid chance of maturing. The footmen have not forgotten their platoon-drill, and James heroically immerses a bomb which subsequently proves to be only a humble instrument of domestic sanitation not easily mentionable in the drawing-room. "Oh! What *was* it?" asks little Anne, in an agony of curiosity, and is only answered by smiles as the curtain comes down. Nor has the Press forgotten the war topics. Do you believe in a future life? There was great interest taken in this question at the time of the war, explains the reporter to Lord William, and it might be revived at any moment.

Outside Lord William's windows the Revolution is heard singing the "Marseillaise," but it proves harmless enough, being appeased by a speech from the rattle-pated plumber and the gift of a pair of poor old Mrs. Lemmy's trousers as a trophy. And both the plumber and Lord William ("bomber and bombed," interpolates the Press) are agreed as to the remedy, though vague as to details; it is to be found in a new religion, the religion of kindness.

Unfortunately, stage-conversations of this kind can never get justice from criticism, because analysis takes all the life out of them. One can only be grateful to Mr. Galsworthy for such a feast of whim and fun and good sense and good feeling and there leave it. Nor, of the players, need the grown-ups be separately considered; they do their work simply and sincerely as it should be done. But we must name the two children, Miss Babs Farren (Park-lane) and Miss Dinka Starace (Bethnal Green), who wander in and out of the play, hiding under tables, making friends, and putting puzzling questions, to the general delight.

So seriously conceived, so deeply felt a piece of work as this of Mr. Galsworthy's rather spoils the spectator for ordinary theatrical fare. One would probably have enjoyed the impudent vivacity of Miss Iris Hoey in Mr. Cosmo Gordon-Lennox's *Box B* more heartily in other surroundings. For fore-piece there is a harmless pierrot play, *The Magic Pipe*, by Mr. Jules Delane, with music by Miss Dora Bright, and some dainty dancing by Miss Phyllis Pinson.

JOHN GALSWORTHY'S SUCCESS.

Whatever be the fate in store for the triple bill at the Royalty Theatre, John Galsworthy's three-scene play "The Foundations" deserve to escape the misfortunes associated with nearly all programmes made up of three dramatic items. The author of this trifle—who smiles as he gives his warning—wants to bring us to his view of the social conditions that will prevail here when the war is over and the leisured and working classes are comparing differences. The medium of his story is a newspaper reporter who, with much unconscious humour, succeeds in making the nobleman and Socialist say everything they have got to say on the subject of class distinction and responsibility. The whole scheme of the author is conducted with such good humour, and the comic phases are so delicious, that one sincerely hopes this play will attract many audiences. I will admit that it has a heavy burden trying to carry a bill weighted with such a dull attempt to tell a story (in dumb show) as "The Magic Pipe," and so feeble a one-acter as "Box B." Anyhow, Vedrenne and Eadie *are* enterprising, and they are entitled to our gratitude for giving us John Galsworthy's "Foundations." J.Y.W.

Daily Mail

ONTROL THE FOODSTUFFS.

TORIAL OFFICES: CARMELITE HOUSE, E.C. 4.
TUESDAY, JULY 3, 1917.

BEERBOHM TREE.

AN APPRECIATION.

By JAMES WATERS.

Sir Herbert Tree was beyond all queston the greatest personality in recent ears on the English stage. He was a hilosopher as well as a presenter of plays, nd he took life as a pleasant affair that ight occasionally have a grim side to it. Fight life's troubles," he once said, "and fe will get the worst of it."

His outlook was cheerful because failure ever damped his ardour. He always anted to be doing something. He was, think, a much greater producer than he e an actor, and it was this fact that counted for his tiring of acting any part ry soon after the first performance. He d almost a genius for rehearsing a play. could show every member of his cast w to play his part so that it might come with the others to get the best effect the play, and as a rule the last thing thought of, or spoke about, was the part himself was set down to act.

The plays that gave him scope for the rcise of his fancy and imagination ased him best. The plays that gave timate opportunity for scenic surprise beauty appealed to him the strongest. the hours when the other members of his pany were resting between rehearsals would be at work designing new effects, ening to music that might add new rnament, or with infinite care taking his trician through the varied effects to be ained in scenic lighting.

The characters that he played appealed him by their colouring more than by the on, and many of his greatest admirers down Svengali, Zakkuri ("The Darling he Gods"), and Falstaff as his three t parts.

LUCKY AND RESOURCEFUL.

r Herbert Tree was certainly a plucky ager as well as a resourceful one. He d have sold His Majesty's Theatre a years after he built it for a very handprofit, but he hardly listened to the sal. Money had no interest for him s so far as it was necessary to enable to present plays. He loved to spend y, not to hoard it.

e was never so happy as when he was Up there in the Dome, a great apartt at his theatre hung in tapestries and ins, he loved to entertain. A supper e Dome was an event never to be forn, for London did not possess a man a happier gift of playing the host than Authors, actors, critics, statesmen, ters, and poets came to these suppers is Majesty's, and with admirable tact, of the most generous nature, he harsed there the not always friendly eles and made all around him happy.

His nature was beyond all things kindly. He could smile at the caustic remarks that were sometimes meant for himself. "I love So-and-So," he said one day, "for all the east wind in his geniality." Yet there was no East wind in Sir Herbert's geniality. He had his opinion of men, and brought a temperate judgment to his expression of it.

He was not in any sense an unfair judge of character or method. He was never afraid to engage the very best available players to act alongside him. On his stage all were comrades. His wit, his amusing remarks, were not reserved for the great ones. He would make a joke against himself as readily as against anyone else, and on no stage in London have rehearsals ever been conducted with such unfailing good humour as were those under him at His Majesty's. The man or woman with a "thinking part" and a beginner's salary received as much courtesy from him as the man or woman of world-wide fame.

M. Eugene Brieux, author of "False Gods," who came from Paris to His Majesty's Theatre for the rehearsal of that play, was astonished and delighted with this actor's conduct of his theatre, his cheerfulness, his kindness to everyone, his insight into the author's design, and his broad views.

He was above all things a democrat. He believed in fair play. He gave it to all those he met, and he had an old-world courtesy that, however busy he was, took him even to the door, to play the host with every guest who came within the walls of His Majesty's Theatre.

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THE TIMES

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They are no new things, sad to say, but just the same old things, the old poverty, the old class-warfare, the old well-meaning, stupid muddle. You had thought the comradeship of the trenches was going to perpetuate itself in peace. Not so. There will still be people in Park-lane, like good honest, puzzle-headed Lord William with more money than they know what to do with, presiding over anti-sweating leagues and breaking down in their speeches. There will still be pompous butlers like Mr. Poulder to point out the connexion between Liberalism and cocoa, and feather-pated chattering plumbers like Lemmy, who wants to see blood flow, never mind whose blood so long as it flows. And there will still be old Mrs. Lemmys working their fingers to the bone on trousers at 2¼d. the pair, finding their own thread. There will still be the Press, seeking "interviews" in the very wine-cellars and labelling the simplest human emotions with horrid conventional *clichés*, and, apparently, literature itself will still be represented by the two great classes of the bald and the hairy.

But some of the effects of the war still linger. In Lord William's wine-cellar you learn how there has been a tremendous run on claret, and there is positively no more Pontet Canet—which seems to the butler the end of all things—though hock has had a splendid chance of maturing. The footmen have not forgotten their platoon-drill, and James heroically immerses a bomb which subsequently proves to be only a humble instrument of domestic sanitation not easily mentionable in the drawing-room. "Oh! What *was* it?" asks little Anne, in an agony of curiosity, and is only answered by smiles as the curtain comes down. Nor has the Press forgotten the war topics. Do you believe in a future life? There was great interest taken in this question at the time of the war, explains the reporter to Lord William, and it might be revived at any moment.

Outside Lord William's windows the Revolution is heard singing the "Marseillaise," but it proves harmless enough, being appeased by a speech from the rattle-pated plumber and the gift of a pair of poor old Mrs. Lemmy's trousers as a trophy. And both the plumber and Lord William ("bomber and bombed," interpolates the Press) are agreed as to the remedy, though vague as to details: it is to be found in a new religion, the religion of kindness.

Unfortunately, stage-conversations of this kind can never get justice from criticism, because analysis takes all the life out of them. One can only be grateful to Mr. Galsworthy for such a feast of whim and fun and good sense and good feeling and there leave it. Nor, of the players, need the grown-ups be separately considered; they do their work simply and sincerely as it should be done. But we must name the two children, Miss Babs Farren (Park-lane) and Miss Dinka Starace (Bethnal Green), who wander in and out of the play, hiding under tables, making friends, and putting puzzling questions, to the general delight.

So seriously conceived, so deeply felt a piece of work as this of Mr. Galsworthy's rather spoils the spectator for ordinary theatrical fare. One would probably have enjoyed the impudent vivacity of Miss Iris Hoey in Mr. Cosmo Gordon-Lennox's *Box B* more heartily in other surroundings. For fore-piece there is a harmless pierrot play, *The Magic Pipe*, by Mr. Jules Delane, with music by Miss Dora Bright, and some dainty dancing by Miss Phyllis Pinson.

JOHN GALSWORTHY'S SUCCESS.

Whatever be the fate in store for the triple bill at the Royalty Theatre, John Galsworthy's three-scene play "The Foundations" deserves to escape the misfortunes associated with nearly all programmes made up of three dramatic items. The author of this trifle—who smiles as he gives his warning—wants to bring us to his view of the social conditions that will prevail here when the war is over and the leisured and working classes are comparing differences. The medium of his story is a newspaper reporter who, with much unconscious humour, succeeds in making the nobleman and Socialist say everything they have got to say on the subject of class distinction and responsibility. The whole scheme of the author is conducted with such good humour, and the comic phases are so delicious, that one sincerely hopes this play will attract many audiences. I will admit that it has a heavy burden trying to carry a bill weighted with such a dull attempt to tell a story (in dumb show) as "The Magic Pipe," and so feeble a one-acter as "Box B." Anyhow, Vedrenne and Eadie *are* enterprising, and they are entitled to our gratitude for giving us John Galsworthy's "Foundations." J. S. Y.

Daily Mail

CONTROL THE FOODSTUFFS.

EDITORIAL OFFICES: CARMELITE HOUSE, E.C. 4.
TUESDAY, JULY 3, 1917.

BEERBOHM TREE.

AN APPRECIATION.

By JAMES WATERS.

Sir Herbert Tree was beyond all question the greatest personality in recent years on the English stage. He was a philosopher as well as a presenter of plays, and he took life as a pleasant affair that might occasionally have a grim side to it. "Fight life's troubles," he once said, "and life will get the worst of it."

His outlook was cheerful because failure never damped his ardour. He always wanted to be doing something. He was, I think, a much greater producer than he was an actor, and it was this fact that accounted for his tiring of acting any part very soon after the first performance. He had almost a genius for rehearsing a play. He could show every member of his cast how to play his part so that it might combine with the others to get the best effect in the play, and as a rule the last thing he thought of, or spoke about, was the part he himself was set down to act.

The plays that gave him scope for the exercise of his fancy and imagination pleased him best. The plays that gave legitimate opportunity for scenic surprise and beauty appealed to him the strongest. In the hours when the other members of his company were resting between rehearsals he would be at work designing new effects, listening to music that might add new adornment, or with infinite care taking his electrician through the varied effects to be obtained in scenic lighting.

The characters that he played appealed to him by their colouring more than by the action, and many of his greatest admirers put down Svengali, Zakkuri ("The Darling of the Gods"), and Falstaff as his three great parts.

PLUCKY AND RESOURCEFUL.

Sir Herbert Tree was certainly a plucky manager as well as a resourceful one. He could have sold His Majesty's Theatre a few years after he built it for a very handsome profit, but he hardly listened to the proposal. Money had no interest for him unless so far as it was necessary to enable him to present plays. He loved to spend money, not to hoard it.

He was never so happy as when he was there. Up there in the Dome, a great apartment at his theatre hung in tapestries and paintings, he loved to entertain. A supper in the Dome was an event never to be forgotten, for London did not possess a man with a happier gift of playing the host than he. Authors, actors, critics, statesmen, players, and poets came to these suppers at His Majesty's, and with admirable tact, he, of the most generous nature, he harmonised there the not always friendly elements and made all around him happy.

His nature was beyond all things kindly. He could smile at the caustic remarks that were sometimes meant for himself. "I love So-and-So," he said one day, "for all the east wind in his geniality." Yet there was no East wind in Sir Herbert's geniality. He had his opinion of men, and brought a temperate judgment to his expression of it.

He was not in any sense an unfair judge of character or method. He was never afraid to engage the very best available players to act alongside him. On his stage all were comrades. His wit, his amusing remarks, were not reserved for the great ones. He would make a joke against himself as readily as against anyone else, and on no stage in London have rehearsals ever been conducted with such unfailing good humour as were those under him at His Majesty's. The man or woman with a "thinking part" and a beginner's salary received as much courtesy from him as the man or woman of world-wide fame.

M. Eugene Brieux, author of "False Gods," who came from Paris to His Majesty's Theatre for the rehearsal of that play, was astonished and delighted with this actor's conduct of his theatre, his cheerfulness, his kindness to everyone, his insight into the author's design, and his broad views.

He was above all things a democrat. He believed in fair play. He gave it to all those he met, and he had an old-world courtesy that, however busy he was, took him even to the door, to play the host with every guest who came within the walls of His Majesty's Theatre.

TUESDAY, AUGUST 21, 1917.

"DOUBLE DUTCH."

Theatrical Production Mentioned in Bankruptcy Examination.

A heavy loss on a recent theatrical production was mentioned in the London Bankruptcy Court to-day, in the course of the public examination of John Edward Pearl and Victor Ewart Cope, dealers in military badges. The debtor Cope said that in March last he and his partner took a lease of the Apollo Theatre, at a weekly rental of £250, and on April 17 they produced there a play called "Double Dutch," by Laurence Cowen. For the purposes of the production they borrowed £1,600 from friends and relations. The play ran for a few weeks only, and the venture resulted in a loss of £2,500. He also stated that he and his partner lost between £600 and £700 on an exhibition of war films at the Regent-street Polytechnic.

The examination was concluded.

THE REFEREE.

SUNDAY, AUGUST 26, 1917.

The profits of the Palace Theatre, Limited, for the year ended July 26 last, together with the amount brought forward, amounted to £25,035 12s. 1d. The directors have written off the additional cost of new electrical installation amounting to £3,064 1s. 9d., and after charging interest on mortgage amounting to £2,521 12s. 7d. propose at the forthcoming general meeting to recommend the payment of

A Dividend of 10 per Cent.,

and to carry forward the sum of £10,449 17s. 9d. The reserve fund now amounts to £50,000, and the realisable securities, of which over £21,000 is invested in War Loan, amount to £60,771 11s. 4d.

TRISTRAM.

The Stage.

ESTABLISHED 1880.

LONDON, THURSDAY, AUG. 23, 1917.

Variety Dividends.

The following dividends have been declared:—The Coliseum Syndicate, Limited: An interim dividend for the half-year ending June 30 at the rate of 25 per cent. per annum, less tax. The Hackney and Shepherd's Bush Empire Palaces, Limited: An interim dividend for the half-year ending June 30 at the rate of 5 per cent. per annum, less tax. The Leicester Palace Theatre, Limited: An interim dividend for the half-year ending June 30 at the rate of 10 per cent. per annum, less tax. The St. Augustine's Parade Hippodrome, Bristol, Limited: An interim dividend for the half-year ending June 30 at the rate of 10 per cent. per annum, less tax. The Manchester Hippodrome and Ardwick Empire, Limited: A final dividend for the year ending June 30 at the rate of 10 per cent. per annum, less tax.

The Stage.

ESTABLISHED 1880.

LONDON, THURSDAY, AUG. 9, 1917.

Theatrical Managers' Association, Limited.—Private company. Registered July 31. Capital, £10,000, in £1 shares. To carry on an association for the encouragement and development of the business of proprietors and managers of theatres and other places of entertainment, and to take over the organisation and management of the "Theatrical Managers' Association." The subscribers (each with one share) are:—T. B. Davis, Apollo Theatre, W., theatrical manager; R. Evett, Daly's Theatre, W., theatrical manager; E. Compton, 1, Nevern Square, S.W., comedian and theatrical manager; M. Bode, County Theatre, Reading, theatrical manager; B. Hishin, 27, Shaftesbury Avenue, W., theatrical manager; H. W. Rowland, 52, Shaftesbury Avenue, W., theatrical manager; P. Holderwick, 18, Essex Street, Strand, W.C., solicitor. The first directors are: T. B. Davis, E. Compton, W. F. Warden, J. F. Elliston, M. Bode, and W. W. Kelly, with power to add not more than six to their number. Registered office, 52, Shaftesbury Avenue, W.1.

The Stage.

LONDON, THURSDAY, SEPT. 20, 1917.

Gaiety Theatre Company.

The report of the Gaiety Theatre Company to be presented to the shareholders at the annual general meeting to be held at the Gaiety on Wednesday next shows a gross profit on the year ended June 30 of £16,700 12s. 11d.; £882 16s. 8d. is required in connection with the depreciation of lease, £2,038 18s. 4d. to write off stage properties, rights in plays, etc., and £150 for premium on debentures redeemed, leaving a divisible profit of £7,629 1s. 2d. One-half of the profit remaining, after deducting £3,000 for redemption of debentures, is payable to the debenture holders—viz., £2,314 10s. 7d., leaving a net profit to the company of £5,314 10s. 7d.

The Stage.

LONDON, THURSDAY, NOV. 22, 1917.

Drury Lane Report.

The report of the Theatre Royal, Drury Lane, for the year ended June 30, shows that operations resulted in a loss of £5,901, to meet which £5,000 has been taken from the reserve account. After allowing for £283 brought forward, a debit balance of £618 is carried forward. The shareholders' meeting is on Monday next. The Beecham Opera season comes to a close on Saturday evening.

Victoria Palace Finance.

The profits for 1917 of the Victoria Palace amount to £50,175. The directors propose to pay a dividend of 20 per cent.

The Stage.

LONDON, THURSDAY, NOV. 29, 1917.

MORTGAGES AND CHARGES.

OPERA HOUSE SYNDICATE, LTD.—Trust deed, dated November 12, 1917, to secure £55,000 6 per cent. debenture stock. Property charged: Leasehold "London Opera House" (subject to prior charges) and the company's general assets. Trustees: Oswald Stoll and Douglas McCraith.

EMPIRE PALACE, LTD.—Mortgage and four Land Registry charges, all dated November 12, 1917, to secure £148,100. Property charged: Empire Theatre and 6, Leicester Square, W.C., with goodwill and licences. Holder: S. B. Joel, 10-11, Austin Friars, E.C.

THE WESTMINSTER GAZETTE

NOVEMBER 26, 1917

DRURY LANE THEATRE'S TRIALS.

The directors of the Theatre Royal, Drury Lane, to-day reported at the annual meeting that owing to the conditions prevailing throughout the year operations had resulted in a loss of £5,901 3s.

The chairman (Mr. T. H. Birch) said the new entertainment tax had hit them very hardly indeed, and unless some relief was afforded them, he was afraid they must anticipate still worse times. The first result of the increase had been not only to drive people from the higher-priced seats to the lower-priced ones, but it had caused them to visit the theatre less frequently than formerly. The stoppage of private motors and taxicabs, and the increase of railway fares by 50 per cent., had also militated against the company, and they had been deprived of the income obtained from the reproduction of their pantomimes and plays in America and the provinces.

Mr. Birch spoke in warm praise of the work of Sir Thomas Beecham in producing opera at Drury Lane, and said that Sir Thomas had lost £1,000 every week for four consecutive weeks there.

"AIRS AND GRACES"

Book by **C. H. BOVILL** Lyrics by **ADRIAN ROSS**
Music by **LIONEL MONCKTON** and **HERMAN FINCK**
Mise-en-Scène by **P. L. FLERS**
Stage Production by **WILLIAM J. WILSON**

Dresses by IDARE & Cie., REVILLE & ROSSITER, ALICE RUSSON, SADIE, ELSPETH PHELPS, Madame ADELE, MORRIS ANGEL, and Mrs. FIELD
From designs by R. E. ELLETT
Hats by MAISON LEWIS, SADIE, ELSPETH PHELPS, REVILLE & ROSSITER
Tailoring by MORRIS ANGEL
Wigs by CLARKSON Hosiery by HUSBANDS Shoes by RAYNE

CAST

THE CHARACTERS APPEAR IN THE ORDER NAMED

PART I.

THE COUNTRY SIDE

Scene 1

The Gleaner	Miss PAULINE RUSSELL
Miss Phosferine Odol	Miss BETTY BALFOUR
Miss Virginia Waters	Miss MARION PEAKE
Miss April de Vorsay	Miss LILLIAN GILBERT
Mrs. Popplecombe	Miss GRACIE LEIGH
The Sculptor	Mr. FREDERIC BENTLEY
The Novelist	Mr. LOU EDWARDS
The Musician	Mr. BRYAN POWLEY
The Bookmaker	Mr. FRED GROVES
Lady Violet	Miss GERTIE MILLAR
Hogge	Mr. JOHN HUMPHRIES
Caddie	Mr. FREDERIC BENTLEY
The Artist	Mr. GEORGE GRUNDY
The Hero	Mr. DONALD CALTHROP

(By arrangement with Mr. Fredk. Harrison)

Musical Numbers

Opening Chorus "Harvest Morn" (*Monckton*)	Miss PAULINE RUSSELL and CHORUS
Rustic Dance (*Monckton*)	PALACE GIRLS and CHORUS
Song ... "The Fair" (*Monckton*)	Miss GRACIE LEIGH / PALACE GIRLS and CHORUS

P.T.O.

Musical Numbers—*continued*

Quarlette "Four Square Pegs" (*Monckton*)	Mr. FRED GROVES / Mr. FREDERIC BENTLEY / Mr. BRYAN POWLEY / Mr. LOU EDWARDS
Song ... "Wrong Conclusions" (*Monckton*)	Miss GERTIE MILLAR
Song ... "The Stile and the Stocking" (*Monckton*)	Mr. GEORGE GRUNDY and CHORUS
Duet ... "Whisper to Me" (*Monckton*)	Miss GERTIE MILLAR / Mr. DONALD CALTHROP

SCENERY PAINTED BY McCLEERY
Miss Gertie Millar's dresses by Reville & Rossiter and Idare & Cie.
Miss Gracie Leigh's dress by Alice Russon
Miss Balfour, Miss Peake, Miss Gilbert, Miss Russell and Palace Girls' dresses by Sadie
Dresses in "Stile" number by Adele
Chorus dresses by Mrs. Field

THE ADMIRABLE FLEMING

Scene 2

Written and Composed by ERIC BLORE and HAROLD MONTAGUE

A Subaltern	Mr. GEORGE GRUNDY
Fleming (his Batman)	Mr. JOHN HUMPHRIES

Scene: **An Officer's Hut somewhere in England**
Time: 6 a.m.

Musical Number

Song ... "My Pal Joe"	Mr. JOHN HUMPHRIES

PASSIONATE PUPPETS

Scene 3

Scenario by P. L. FLERS Music by HERMAN FINCK

A Dressmaker has sent to Madame this evening the model of her new gown draped on a doll, as is the custom of Couturières. Madame has had it put in the nursery, and will look at it to-morrow morning.

Now see the disastrous consequences arising from the introduction of a modern Fashion Doll in a nursery amongst a child's playthings.

The Doll	Miss GERTIE MILLAR
The Harlequin	Mr. DONALD CALTHROP
The Jack-in-the-Box	Mr. JAN OYRA

Scene: **A Nursery**

Dances and Pantomime arranged by JAN OYRA Scenery by JUAN SACKMAN
Miss Gertie Millar's dress by IDARE & CIE.
Furniture designed and materials used in this Scene produced by DEAN'S RAG-BOOK CO., Ltd.

AN ASSYRIAN MUSIC HALL

Scene 4

(2,800 *Years and* 2 *Months ago*)

1.—BEHIND THE CURTAIN 2.—THE PERFORMANCE FROM THE STAGE 3.—THE SPECTACLE

The Guv'nor	Mr. FRED GROVES
Bill	Mr. IAGO LEWYS
U-No-Hoo	Miss GRACIE LEIGH
The King	Mr. JOHN HUMPHRIES
Mickin	Mr. LOU EDWARDS
Mackin	Mr. FREDERIC BENTLEY
Jema-Glov-er	Mr. BRYAN POWLEY
An Assyrian Ballad Vocalist	Miss MARION PEAKE
1st Palanquin Bearer	Mr. WILLIS STACEY
2nd do. do.	Mr. IAGO LEWYS
The Priestess	Miss PAULINE RUSSELL
The Dancer	Mr. JAN OYRA

P.T.O.

AN ASSYRIAN MUSIC HALL—*continued*

Musical Numbers

Duet ... "My Babylon Girl" (*Monckton*)	Mr. JOHN HUMPHRIES / Miss GRACIE LEIGH
Incidental Music (*Finck*)	
"Invocation to Ishtar" (*Finck*)	Miss PAULINE RUSSELL
Cup-Bearers' Dance (*Finck*)	The PALACE GIRLS and CHORUS
"Bacchanale" (*Finck*)	Mr. JAN OYRA and PALACE GIRLS

SCENERY BY E. H. RYAN
Dresses and Miss Leigh's head-dress designed by Reggie de Veulle and made by Elspeth Phelps

INTERVAL OF TEN MINUTES

A BELL WILL RING IN THE FOYER AND LOUNGES PRIOR TO THE RESUMPTION OF THE PERFORMANCE

PART II.

CLOGS AND SHAWLS

Scene 1

Fred Jacobs	Mr. FRED GROVES
Gwendoline	Miss KATHLEEN BERRY
Bill Bairnsfather	Mr. JOHN HUMPHRIES
Mrs. Petridge	Miss GRACIE LEIGH
Geordie	Mr. BRYAN POWLEY
Robert John	Mr. FREDERIC BENTLEY
Sam	Mr. FRANK WALSH
The Hero	Mr. DONALD CALTHROP
Three Mill Girls	Miss FLORENCE DOWD / Miss MINNIE SHAW / Miss KITTY DOLAN
Lizzie	Miss GERTIE MILLAR

Musical Numbers

Chorus of Mill Hands (*Monckton*)

Song ... "A Fair Cop" (*Monckton*)	Miss GRACIE LEIGH and CHORUS
Song ... "Ding-a-Dong" (*Monckton*) (*Lyric by Eustace Baynes*)	Miss GERTIE MILLAR and PALACE GIRLS

Scene 2

BACHELOR DAYS.

Mr. DONALD CALTHROP and CHORUS GENTLEMEN

Lyric by GENE BECK Music by LOUIS HIRSCH

Scene by WARING & GILLOW

Scene 3

THE SKETCH

Written by STANLEY COOKE

The Man	Mr. DONALD CALTHROP
The Woman	Miss GERTIE MILLAR

Miss Millar's dress by Reville & Rossiter

SCENERY BY E. RYAN

Scene 4

A LITTLE CONFIDENTIAL TALK

Mrs. Pringle	Mr. JOHN HUMPHRIES
Her Friend	Miss MARION PEAKE

Musical Number

Song ... "His Independent Way" ...	Mr. JOHN HUMPHRIES

Scene 5

HOUSETOPS

The Hero	Mr. DONALD CALTHROP
Lady Violet	Miss GERTIE MILLAR

Musical Numbers

"Pussy Cats" (*Monckton*)	Miss GERTIE MILLAR and PALACE GIRLS
Dance *Finck*	Miss ROSIE CAMPBELL and Mr. JAN OVRA
"Tired of Dixie" (*Monckton*)	Mr. FREDERIC BENTLEY and CHORUS

SCENERY BY JUAN SACKMAN

Miss Millar's dresses by Simmonds and Reville & Rossiter
Miss Campbell's, Miss Leigh's, and Chorus dresses by Idare & Cie.
Palace Girls' dresses in "Pussy Cats" by Miss Hastings

QUEEN'S THEATRE

(Licensed by the Lord Chamberlain to Mr. ALFRED BUTT.)

ON WEDNESDAY, JULY 4th,

and

EVERY EVENING at 8.15.

CLIFFORD HEATHERLEY

PRESENTS

A New Comedy in Three Acts, entitled—

Mrs. Pomeroy's Reputation

By Horace Annesley Vachell and Thomas Cobb.

Sir Granville Pomeroy, Bart., P.C., M.P. ..	C. M. LOWNE
Vincent Dampier	FRANK ESMOND
Maurice Randall	EDWARD BONFIELD
Tony Pomeroy	ROY LENNOL
Dr. Bateman	CLIFFORD HEATHERLEY
Meadows	GRAHAME HERINGTON
Lettice (*Granville's Wife*)	LETTICE FAIRFAX
Dowager Lady Pomeroy	KATE PHILLIPS
Georgina	VIOLET VANBRUGH
Elizabeth	LOIS HEATHERLEY
Mrs. Meadows	CONSTANCE GROVES
Mrs. Marsh	GWYNNE HERBERT

Act I.	At Georgina's London Flat (Tuesday)
Act II.	Vincent Dampier's Bungalow at Maidenhead (Wednesday)
Act III.	Georgina's Flat (Thursday)

The Play Produced by E. HOLMAN CLARK.

GENERAL MANAGER ..	E. P. CLIFT
STAGE MANAGER	CLAUDE EDMONDS

THE TIMES

THURSDAY, JULY 5, 1917.

Miss Violet Vanbrugh's return to the London stage last night gave her friends and admirers the opportunity for a marked demonstration of good will. She was loudly cheered on her entrance, buried under bouquets after each interact, and not allowed to depart without a little speech of thanks. This exceptional cordiality was partly, perhaps, attributable to circumstances which lie outside the purview of dramatic criticism, though of course Miss Vanbrugh's artistic qualities would at any time ensure her the applause of the judicious playgoer.

On the present occasion that judicious personage, if he insists on acting up to his label, will be disposed rather to applaud the actress than the part. Here is one more variant of our old friend the merry widow, who conceals a true heart and all the virtues under the smartest gowns, perpetual cigarette-smoking, and a general friskiness which is misinterpreted by curmudgeons as frivolity or worse. When her sister-in-law, who is really frivolous, tumbles into the Thames in compromising company, it is almost superfluous to say that the merry widow comes to the rescue and allows herself to be compromised in the foolish lady's stead. And it is entirely superfluous to add that she is rewarded in the end by the love of the right man, while the opposition—represented by a jealous prig of a brother-in-law and a weak-minded dowager—are driven in rout from the field. You will have read variants of this story, or seen them acted, ever since novels were written or plays produced; and this particular specimen, unpretentious enough, is quite as good as any of the rest.

As a foil for the marked, emphatic, and, in the better sense, flamboyant style of Miss Vanbrugh you have the kittenish gambols of Miss Lettice Fairfax—the *brunette* and the *blonde* like the twin heroines of a Victorian novel. Of the men, Mr. Lowne alone calls for mention. He is the jealous prig aforesaid, a purely conventional figure of the stage, but one which Mr. Lowne knows how to make immensely amusing.

The Weekly Dispatch.
(116th YEAR.)
LONDON: Carmelite House, E.C. 4.
JULY 8, 1917.

THE WIDOW IN THE CASE.

The moment the young man sat down at the piano to play his own accompaniment to a barcarolle I knew the widow would succumb. It was a hundred pounds to a china orange she would listen to any love story he'd tell her, and when he played the last bars of the "passionate appeal" with his right hand, faintly, lingeringly, and rested his left on hers, as she hung across the piano looking into his eyes, I knew that his grab at her heart had been well and truly measured, and that the romance, bar the ceremony at the church, was finally fixed.

I am writing now, let me tell you, of a play called "Mrs. Pomeroy's Reputation," produced for the first time in London (but not in England) by Violet Vanbrugh the other night at the Queen's Theatre. The authors are Horace A. Vachell and Thomas Cobb, both of whom have written many novels, and their play came out—it struck me—with an effect reminiscent of many novels.

A STAR "VILLAIN."

As an entertainment "Mrs. Pomeroy's Reputation" was well received at the Queen's Theatre. There is a familiar friendly ring about all the incidents—the flighty sister-in-law, screened by the misunderstood woman with "a heart of gold" and a contempt for convention. C. M. Lowne, who had to play the villain of the piece, had a part very much after the type of Pryce Ridgeley in "His House in Order," and (in spite of being amusingly overplayed) it stood out, owing to the actor's skill, from every one of the other spineless, male characters in this artificial story of a misunderstood widow. Violet Vanbrugh as the widow had a theatrically effective part, which she made the most of; but, somehow, the type is not very attractive, and we have seen so many women like that in plays. J. W.

Theatrical Garden Party

ROYAL HOSPITAL GROUNDS,
CHELSEA, S.W.
Nearest Station — SLOANE SQUARE

Tuesday, July 10th, 1917, from 3 to 7

PRESS PASS NOT TO BE GIVEN UP AT GATE.

ADMIT EAST GATE, PIMLICO ROAD, ONLY

The Weekly Dispatch
(116th YEAR.)
LONDON: Carmelite House, E.C. 4.
JULY 15, 1917.

THE GREAT GARDEN PARTY.

Records, I am told, were broken by the theatrical garden party, and no one that went to the gardens of the Royal Hospital, Chelsea, will feel surprised; all London appeared to be on the way there. Fine weather, pretty ladies, fine feathers, and funny men combined to draw record sums for the fund of the Actors' Orphanage. It was a picturesque sight, with all sorts of music and discords rending the air, and a temperance bar, mainly presided and shouted over by Joe Coyne and Bobbie Hale. Four of the rival canvas theatres fought each other for patrons all day, and Gerald du Maurier, with receipts at the "Grand Giggle" amounting to £370, thought he headed the list. "I hope not, though," he said. "We want all the money we can get, and I want the other attractions to beat mine."

THE "TOP DOG."

As it happened, however, I have since learned that he comes second on the list, Andre Charlot with "The Fair in the Fair" outdistancing all rivals with receipts amounting to £548. The Bal Tabarin came third with £211, and the Coliseum-Alhambra combine fourth with £145. There were thirty other attractions, but as it happened the artists of "Cheep" and "Bubbly" won the day this time over all of them. Their organisation was a good one. The sketches were written by people who understand how, and Andre Charlot, as well as that, marched out the most efficient and best-trained band of "barkers" in the grounds. It was like a chorus of Nasmyth hammers. J. W.

THE TIMES

FRIDAY, JULY 13, 1917.

No doubt the playbill is justified in describing Mrs. Elinor Glyn's novel as "famous," and if it chances to be one of the famous novels that you have never read you will be sure to read it after seeing the play. You will want, for one thing, to see if there are as many cushions in the book as there are on the stage. "I sing the sofa," wrote Cowper, but if he had seen this play he would have sung the cushions instead. Their vivid colours have evidently been selected for contrast with Miss Marga La Rubia's hair, which varies, according to the stage-lighting, from *sang de bœuf* to the scarlet of a Paul Crampel geranium, and seems to bring the Queen of Ondbia into line with our own Queen Bess. We confess that this wonderful hair so absorbed our vision that we had no eyes for the Queen's lover (a Cherubino nearly fresh from Eton) or her brandy-drinking royal consort, or, indeed, anything else in the play—always excepting the cushions.

No doubt it was this dazzling *coiffure* that blinded us to the histrionic qualities of the wearer, for she was enthusiastically applauded by the house at moments when she appeared to us merely artificial or outrageously affected. We were more comfortable with her when she betook herself with her lover—like George Sand and Musset, Frou-Frou and Valréas, and so *ad infinitum*—to Venice, because there her hair seemed naturally in keeping with the local Titian tradition. Cushions, again, everywhere, but they reached what must surely be a "record" number at a villa on the Bosporus, though no one took the obvious opportunity of sitting on them in the charming fashion of the Turk. Even the unpleasant King, when shot, neglected to die on them and fell out of the window. A man, however, who wore a dull crimson *cordon* which "swore" horribly against his wife's hair, was sure to do the inartistic thing at the last moment. On the whole, a remarkable entertainment, and if Mrs. Glyn's book is anything like it we can well understand its having become famous.

The Weekly Dispatch.

(116th YEAR.)

LONDON: Carmelite House, E.C. 4.

ORIGINAL DISPATCH

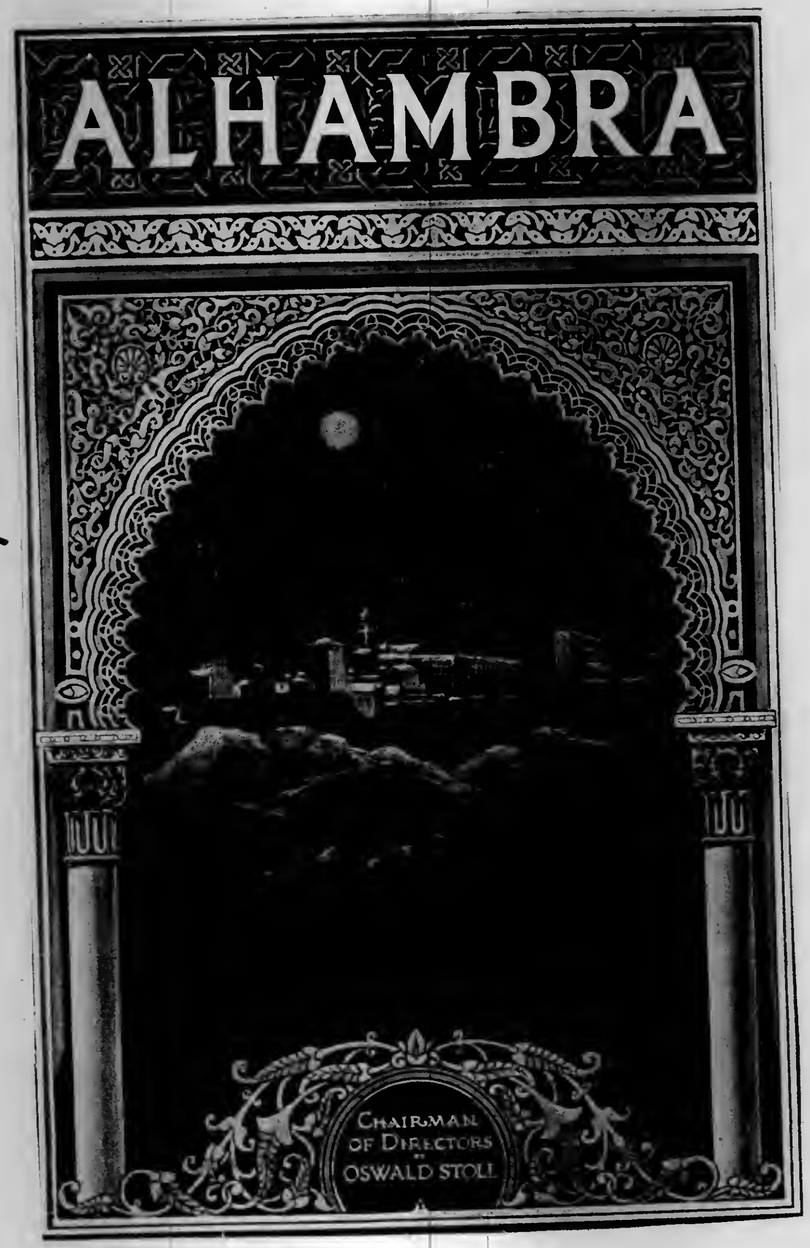
JULY 15, 1917.

"THREE WEEKS."

I have never read Elinor Glyn's novel "Three Weeks," so I cannot say if Roy Horniman's dramatised version of the story now on the stage of the Strand Theatre bears a faithful resemblance to the original. The play kept reminding me of "The Merry Widow," a "Merry Widow" without any gaiety, wit, or music. The heroine in each play was "Sonia," there was a prime minister, and a valet de chambre (what fun George Graves and W. H. Berry used to get out of the parts at Daly's Theatre), and there was a hero.

AND THE CONSEQUENCE.

In the play "Three Weeks" the heroine was always, in most carefully chosen language and with most deliberate accent, inviting the English fair-haired hero touring in the Balkans to express his love for her, but that poor fellow almost invariably got snubbed when he did. Eventually, however, the cold-hearted, red-haired queen relented and agreed on a three-week's armistice with this lover who fought to win her. At the end of three weeks the lover after a scene (classed emotional) took himself and his clothes back to England, and two years later his twelve-months-old baby boy, owing to its wicked father (not the father—I mean the king) losing his temper and his life, was crowned baby-king of the place the queen came from.



THE

ALHAMBRA THEATRE

LEICESTER SQUARE, LONDON

CHAIRMAN AND MANAGING DIRECTOR . .	OSWALD STOLL
MANAGER	EDWARD FOSTER

Musical Director	JOHN ANSELL
Assistant Manager	SYDNEY SKARRATT
Stage Manager	HAROLD WARDROPER
Secretary	D. J. GAYFORD

MR. OSWALD STOLL

BY ARRANGEMENT WITH

GEORGE GROSSMITH AND EDWARD LAURILLARD

PRESENTS

"ROUND THE MAP"

A Musical Globe-trot in Three Acts and Eleven Scenes

Book and Lyrics by C. M. S. McLELLAN.

Revised by COSMO GORDON-LENNOX.

Music by HERMAN FINCK.

Additional Lyrics by HARTLEY CARRICK and CLIFFORD GREY.

The entire Colour Scheme and the Costumes designed by COMELLI.

Stage Production by GUS SOHLKE.

Matinees Wednesdays and Saturdays at 2.15

The Management reserves the right to refuse admission.

PROGRAMME

Overture . . . March, "Lorraine" . . . . . *Gana.*

BIOSCOPE

"ROUND THE MAP."

ACT I.

1st Scene—THE ROOF OF COUNT GEORGIE DE GAI'S HOUSE, PARIS. (*ALFRED TERRAINE*)

Count Georgie de Gai (The Prince of Sportsmen, "Zimbah!"	**Mr. STANLEY LOGAN**
Hippolyte Boum (a Manager of Pugilists)	Mr. PIP POWELL
Pierre (a Sportsman)	Mr. GEOFFREY GUISE
Toto De Beers (a Nut)	Mr. FRANK LESLIE
Phrynetts (a Sports Girl	Miss ALICE KNIBBS
Footman	Mr. FRANK LESTER

Musical Numbers.

1. Opening Chorus (GEORGIE and BOUM).
2. Song (GEORGIE and CHORUS): **"The Tattoo Girl."**

The New Alhambra THEATRE

JULY 1917 19

Fauteuil 10/6 [Tax, 1/-

D 17

¶ Retain this portion which is the voucher for seat only, and does not admit to the Theatre

2nd Scene — LOTTERY OFFICE, RUE CAUMARTIN
(GEO. DE FEURE)

Count Georgie de Gai	Mr. STANLEY LOGAN
Madame Kapinski (Queen of Dressmakers)	Miss MADELEINE SEYMOUR
IMPIKOFF } Modes and Robes	**Mr. NELSON KEYS**
UMPIKOFF }	**Mr. ALFRED LESTER**
Jacqueline Bonheur, known as "Tootsie" (a Professional Sock Darner)	**Miss VIOLET LORAINE**
Lulu Cachou (a Discontented Beauty ...	Miss ETHEL BAIRD
Pierre (a Sportsman)	Mr. GEOFFREY GUISE
Toto De Beers (a Nut)	Mr. FRANK LESLIE
Toinette (a Lottery Girl)	Miss FLORENCE FABER
Doorkeeper	Mr. FRANK LESTER

Musical Numbers.

1. MADAME KAPINSKI and CHORUS: **"Kapinski."**
2. (TOOTSIE and CHORUS): **"Here Comes Tootsie."**
3. (GEORGIE and LULU): **"Lazy Lulu."**

3rd Scene — TOOTSIE'S ATTIC
(A. E. CRAVEN)

"Tootsie"	Miss VIOLET LORAINE
Louisette (a Dressmaker's Assistant) ...	Miss EILEEN MOLYNEUX
M. Alphonse (a Hairdresser)	Mr. ALBERT BROUETT
M. Gustave (a Bootmaker)	Mr. DAN AGAR
Pearly (a Roof-Garden Dancer)	Mr. JACK BUCHANAN

Musical Number.

1. Song (TOOTSIE) **"Leopold."**

4th Scene — THE LULU CLUB
(MARC HENRI)

Count Georgie de Gai	Mr. STANLEY LOGAN
Madame Kapinski	Miss MADELEINE SEYMOUR
Impikoff	Mr. NELSON KEYS
Umpikoff	Mr. ALFRED LESTER
"Tootsie"	Miss VIOLET LORAINE
Lulu Cachou (President of the Lulu Club)	Miss ETHEL BAIRD
Pearly	Mr. JACK BUCHANAN
Coco (the Bar tender)	Mr. NELSON KEYS

Musical Numbers.

1. Opening Chorus.
2. Song (COCO): **"What a Coon can do."**
3. Duet (IMPI and TOOTSIE): **"The Maharajah of Ginggs Gaboo."**
4. Finale (THE ENTIRE COMPANY).

INTERVAL OF TEN MINUTES.

ACT II.

1st Scene — UNTER DEN LINDEN
(C. H. RYAN)

Hindenburg	Mr. VINCENT GALLEY
IMPIKOFF	**Mr. NELSON KEYS**
UMPIKOFF	**Mr. ALFRED LESTER**
Pater Familias	Mr. PIP POWELL
Bethmeun	Mr. GEOFFREY GUISE
Tirpitz	Mr. GEORGE AUSTIN
Cook	Mr. ALBERT BROUETT
Waiter	Mr. DAN AGAR
1st Policeman	Mr. FRANK LESLIE
2nd Policeman	Mr. BERT ROLFE
Mater Familias	Mr. FRANK LESTER
Bernstein	Mr. ARTHUR COUSINS
Lischen	Miss BUENA BENT
Old Woman	Miss FLORENCE FABER
Nurse	Miss ALICE KNIBBS

2nd Scene—THE BOUNDARY LINE BETWEEN ROUMANIA AND RUSSIA.
(A. E. CRAVEN)

Madame Kapinski	Miss MADELEINE SEYMOUR
Impikoff	Mr. NELSON KEYS
Umpikoff	Mr. ALFRED LESTER
Blommovitch (a Roumanian Frontier Guard)	Mr. PIP POWELL
Elimski (a Russian Frontier Guard) ...	Mr. DAN AGAR
Pearly...	Mr JACK BUCHANAN
Nina	Miss TOMMY SINCLAIR
Manon...	Miss MARJORIE CARLISLE
Lucette	Miss GLADYS NEWELL
Collette	Miss NELLIE LESLIE

Musical Number.

1. Trio (IMPIKOFF, UMPIKOFF and TOOTSIE): **"D.S.O. and V.A.D."**

(Lyric by DAVID BURNABY. Music by GITZ RICE.)

3rd Scene—RECEPTION ROOM AT IMPIKOFF'S, PETROGRAD
(MARC HENRI)

Count Georgie de Gai	Mr. STANLEY LOGAN
Madame Kapinski	Miss MADELEINE SEYMOUR
Impikoff	Mr. NELSON KEYS
Umpikoff	Mr. ALFRED LESTER
"Tootsie"	Miss VIOLET LORAINE
Lulu Cachou	Miss ETHEL BAIRD
Louisette	Miss EILEEN MOLYNEUX
A Mannequin	Miss NANCY LESLIE
Gideon U. Conn (a Song Writer)	Mr. DAN AGAR
Leonardo (an Artist)	Mr. GEORGE AUSTIN
Therese	Miss ALICE VINCENT

Musical Numbers.

1. Song (IMPIKOFF): **"The Glad-Eyeski."** (Lyric by HARTLEY CARRICK.)
2. Song (GEORGIE and CHORUS): **"The Right Girl Comes Along."**
3. Song (TOOTSIE): **"Some Girl has got to Darn His Socks."**

4th Scene—THE JAPANESE JOCKEY CLUB, PORT ARTHUR
(JOHN BULL)

Count Georgie de Gai	Mr. STANLEY LOGAN
Madame Kapinski	Miss MADELEINE SEYMOUR
Impikoff	Mr. NELSON KEYS
Umpikoff	Mr. ALFRED LESTER
"Tootsie"	Miss VIOLET LORAINE
Lulu Cachou	Miss ETHEL BAIRD
Pearly...	Mr. JACK BUCHANAN
A Servant	Mr. BERT ROLFE
Yum Yum	Miss EILEEN MOLYNEUX

Musical Numbers.

1. Song (YUM YUM): **"A Scene of Old Japan."**
2. Song (UMPIKOFF): **"A Conscientious Objector."**

Lyric by DAVID BURNABY. Music by GITZ RICE.

ACT III.

1st Scene — THE STRAND HOTEL, HONG-KONG
(PHILLIP HOWDEN)

Count Georgie de Gai	Mr. STANLEY LOGAN
Impikoff	Mr. NELSON KEYS
"Tootsie"	Miss VIOLET LORAINE
Baptiste (a Valet)	M. ALBERT BROUETT
Pagé Boy	Mr. RODNEY BARRIE
Manager	Mr. FRANK LESTER
Umpikoff	Mr. ALFRED LESTER
Mr. Oldacre	Mr. FRANK LESLIE
Mrs. Oldacre	Miss ALICE KNIBBS
Mr. George Smith	Mr. GEOFFREY GUISE
Mrs. George Smith	Miss KATHLEEN VINCENT
The Countess	Miss MARJORIE CARLISLE
Major Smith	Mr. PIP POWELL
Madame Fifi	Miss AGNES HEALY
Inspector	Mr. BERT ROLFE
Jack	Miss EILEEN MOLYNEUX

Musical Numbers.

1. Song (Jack and the "Jillett Girls"): **"Jack and Jillett."**
2. Duet (Tootsie and Impikoff): **"Short and Tall."**
3. Song (Tootsie): **"Some day You will want Me."**

Lyric by Clifford Grey. Music by Nat D. Ayer.

2nd Scene . . . . . **ON BOARD A LINER**
(JOHN BULL)

Count Georgie de Gai	Mr. STANLEY LOGAN
Impikoff	Mr. NELSON KEYS
Impikoff (a Sailor)	Mr. ALFRED LESTER
Madie Montrose (a Lady Passenger) ...	Miss BUENA BENT
1st Customs Official	Mr. FRANK LESLIE
2nd Customs Official	Mr. BERT ROLFE
Porter	Mr. FRANK LESTER

Musical Numbers.

1. Song (Impikoff): **"Hurrah for the Rolling Sea."**
2. Song (Impikoff):

3rd Scene . . . . **THE SAN FRANCISCO EXHIBITION**
(GEO. DE FEURE)

Count Georgie de Gai	Mr. STANLEY LOGAN
Madame Kapinski	Miss MADELEINE SEYMOUR
Impikoff	Mr. NELSON KEYS
Umpikoff	Mr. ALFRED LESTER
Tootsie	Miss VIOLET LORAINE
Lulu Cachou	Miss ETHEL BAIRD
Pearly...	Mr. JACK BUCHANAN

Musical Numbers.

1. Song (Pearly): **"When the Girls Go Marching By."**
2. Waltz Trio (Georgie, Lulu and Tootsie).
3. Ensemble and Finale by The Whole Company.

GOD SAVE THE KING.

Daily Mail

CONTROL THE FOODSTUFFS.

EDITORIAL OFFICES: CARMELITE HOUSE, E.C. 4.
FRIDAY, JULY 20, 1917.

"ROUND THE MAP."

A MERRY TUNEFUL REVUE AT THE ALHAMBRA.

It is not every revue that can boast of a plot, but "Round the Map," which unfolded a tale at the Alhambra Theatre last evening, is one of the exceptions, and Mr. Herman Finck has set it about with tuneful music.

It is a merry, inconsequent affair that never insists at any moment on the importance of the story; the late Mr. C. M. S. McLellan, who was responsible for the book, knew as well as most authors of musical plays that the main things to contrive are amusing situations, and he succeeded in doing this in "Round the Map." For one thing, he has relied much less on the movements of the chorus than is usually the fashion, and here in this amusing Alhambra revue all the scenes are carried out by the little group of clever artists of which Mr. Nelson Keys, Mr. Alfred Lester, and Miss Violet Loraine are the leaders.

That they and Mr. Stanley Logan, Miss Madeleine Seymour, and Miss Eileen Molyneux succeeded in keeping the audience entertained was very evident, for the applause was whole-hearted throughout the evening, and that, too, in spite of the occasional hesitating and dragging moments, inseparable apparently from the first performances of these big-scale revues. The big musical number, on popular lines, to [illegible] through the ordeal of a first night and [illegible] the ear was "Here Comes Tootsie," [illegible] Miss Violet Loraine; and Mr. Alfred [illegible] had to work very, very hard to put [illegible] encores demanded for "A Conscientious Objector."

Altogether a merry evening, with every [illegible] that Mr. Nelson Keys and Mr. Alfred Lester will make their evening [illegible] "Round the Map" a more and more [illegible] one as the days grow shorter.

J. W.

GLOBE THEATRE

Licensed by the Lord Chamberlain
to ALFRED BUTT

PROGRAMME

"JULYANN"

An Irish Comedy in Four Acts

By SARA JEANNETTE DUNCAN

Private J. Gallagher (An Irish-American in King's Own Fusiliers)	PHILIP ANTHONY [illegible]
Private Albert Orkins	GEORGE ELTON [illegible]
Private D. Dempsey	FRANK E. PETLEY [illegible]
Sergeant Baxter	C. BARNARD MOORE
Julyann Dempsey	MOYA MANNERING [illegible]
Katey Dempsey	HILDA HARRIS
Lizzie Lacey	ALICE PHILLIPS
Father Brady (Prime Parish of Ballytoe)	J. D. BEVERIDGE
Michael Moore (Julyann's Brother, in the Police)	JEROME MURPHY [illegible]

The Play produced by W. G. FAY.

The BAND of the IRISH GUARDS by kind permission of the LIEUT.-COLONEL COMMANDING

24th JULY, 1917

2 o'clock

SYNOPSIS OF SCENERY

ACT I.

A Stable in France

ACTS II., III. and IV.

Julyann Dempsey's Cabin in Ballytoe, County Cork

Time - - Summer of 1916.

NOTE. It will be remembered that an incident of the same sort of that on which the play is founded actually occurred at Manchester, and was brought to public notice in the Courts there, the early part of last year.

The Weekly Dispatch

(116th YEAR.)

LONDON: Carmelite House, E.C. 4.

ORIGINAL DISPATCH

JULY 29, 1917.

"JULYANN" PLEASES.

There is a very pleasant and amusing atmosphere about the new comedy by Sara Jeannette Duncan which was presented for a special matinée in aid of Irish prisoners of war at the Globe Theatre on Tuesday. It is called "Julyann," and it has a story which begins behind the lines in France and arises out of the likeness that was supposed to exist between two soldiers, one of them Julyann's husband, the other an Irish-American in the same Irish regiment. The latter, very proud of a gift of mimicry, wagered with Dempsey that he would go to Cork when on leave and persuade Julyann that he was her husband, and it was the comical episode that resulted from his attempt to impose on the inhabitants of Ballytoe in general and Julyann in particular that made the entertainment.

GOOD, HONEST FUN.

Needless to say that Julyann, whom Moya Mannering made a charming, simple young woman, was not imposed on. It was good, honest fun, and undoubtedly it pleased the audience, which was mainly composed of Irish folk—peers and society folk, Irish women, and wounded Irish soldiers. It was the most alert audience I have seen for years, and they sang the chorus of more than one song that was played in the overture by the band of the Irish Guards. 1W

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1917
Waters, J.
Plays

DUKE OF YORK'S THEATRE

Sole Proprietors ... ... *Licensed by the Lord Chamberlain to* Miss VIOLET MELNOTTE-WYATT. ... ... Mr. & Mrs. FRANK WYATT. (Miss VIOLET MELNOTTE.)

UNDER THE DIRECTION OF
Miss **VIOLET MELNOTTE.**

MISS VIOLET MELNOTTE'S SEASON.

WEDNESDAY, JULY 25th, AND EVERY EVENING AT 8.30. **MATINEES THURSDAY AND SATURDAY AT 2.45.**

"WHAT A CATCH!!"

A New Parcical Comedy by J. H. DARNLEY.

Andrew Janaway	Mr. LUPINO LANE	Mrs. Grundy (Andrew's Sister)	Miss MARION LIND
Leonard (his Son)	Mr. REGINALD ANDREWS	Mabel (her Daughter)	Miss STEPHANIE STEPHENS
Mr. Kerr (known as "The Major")	Mr. FRED EASTMAN	Jane (Servant at Janaway's) ..	Miss ETHEL HARPER
Charlie Chamleigh	Mr. ARCHIE SELWYN	Kitty (Leonard's Wife) ..	Miss RUBY MILLER
Mrs. Janaway (Andrew's Wife) ..	Miss FLORENCE HUNT		

ACT I. ... ... **Breakfast Room in Andrew Janaway's House, Richmond**
ACT II. ... ... **The Same (Ten Minutes Later)**
ACT III. ... ... **Leonard's Room (Ten Minutes Later)**

Play Produced by T. GIDEON WARREN.

All the Male Members of the Company are either ineligible, exempted, or attested for Military duties as per requirements of the Defence of the Realm Act.

Musical Entr'actes by THE CREMONA ORCHESTRA under the direction of M. JULES BOBIBE.

Floral Decorations by WILLIAM J. BROWN, Covent Garden. Gramophone used in Act III., one of "His Master's Voice" Instruments.

Furniture supplied by Messrs. J. S. LYONS, High Holborn. Cigars supplied by Messrs. EVANS & EVANS, Haymarket. Scenery by LEONAN HAIG.

THE TIMES

THURSDAY, JULY 26, 1917.

Literary *genres* die hard. When the literary people have given them up, they are always being rediscovered by the simple. No Italian village but has its Ariostesque epic from the local schoolmaster and its Alfierian tragedy from the druggist at the street-corner. So it is with farce in this country. It has long ago lost its spontaneity, its light-hearted frolic, every claim that it had to rank as a thing of art; but somebody or other goes on blandly manufacturing it after the old pattern, just as schoolboys go on turning out Latin verse.

The result generally comes to light in the hot summer weather, along with the blue-bottles. Somebody has to wear carpet slippers in it, impossible slippers, slippers not to be purchased at any known shop. A Mr. Lupino Lane wears them at the Duke of York's, wears them, in the Anatolian phrase, *avec allégresse*, waves his feet the better to exhibit them. The pit and gallery accept them, almost reverently, as part of the ritual. Then there is a "major" in knickerbockers, with a red nose and a weird resemblance to Mr. Harry Tate. Evidently the major is also a recognized, an orthodox figure, entitled to his share of laughter as a familiar type, like Charlie Chaplin. These twain, the carpet-slipped one and the "major," are somehow concerned with a girl masquerading as a boy, played quite pleasantly by Miss Ruby Miller. But the dialogue! The repartee! The mis-handling of the King's English!

The Weekly Dispatch.
(116th YEAR.)
LONDON: Carmelite House, E.C. 4.
JULY 29, 1917.

"WHAT A CATCH."

As the audience present at the Duke of York's Theatre laughed much during the greater portion of the evening at J. H. Darnley's farce called "What a Catch!!" it is only fair to assume that it was well satisfied with the goods. There were moments, however, when the strain of its improbability was too much, and during those moments one was compelled to wonder how this sort of story, with its loose ends and unexplained earlier events, had the power to amuse. Just fancy what chance a girl, masquerading as a dude, would have of persuading the inhabitants of any house that she was really a man. Is it likely she would make any woman believe that she was a man for all the neatness with which her hair was fastened up under a man's wig?

CLEVER BUT IMPOSSIBLE.

For all Miss Ruby Miller's cleverness—and she was downright clever—that was asking too much. Why is it most British farce writers cling desperately to impossible plots, to impossible young men, and old men, and old women, and freak servant-maids? Fortunately there was no freak policeman in J. H. Darnley's play. Now that America has come into the war the American method of farce writing—strong situations and well-observed characters in amusing dilemmas—will, we may hope, arrive here

X. Y. Z.

THE DUKE OF YORK'S.

"DAWN IN BETHNAL GREEN."

On Wednesday, September 5, 1917, "What a Catch!" was preceded by an East-End episode; in one act, by E. P. Clift, entitled:—

"Dawn in Bethnal Green"

Aff Hoskins ..... Mr. Archie Selwyn
The Nurse ..... Miss Nancy Roberts
The Doctor ..... Mr. George Elliston
Mrs. Simms ..... Miss Kate Wingfield

Mr. E. P. Clift has followed up his burglary-melodramette "Emeralds," lately presented as curtain-raiser to "Mrs. Pomeroy's Reputation" at the Queen's, with another little piece, barely an incident, playing for but a quarter of an hour, and styled an East-End Episode. The somewhat unnecessarily imaginative title is "Dawn in Bethnal Green," though the incident might have happened at any hour of the day or of the night, and the piece made but little impression when produced in front of "What a Catch!" at the Duke of York's on Wednesday last week. Emma, the young wife of a coster, has somehow fallen off a 'bus, which was particularly unfortunate as happening "now," as the distressed but strangely obtuse husband, Aff. Hoskins, says. He must have been an extraordinarily successful coster from Bethnal Green, for the fee of the trained nurse engaged to look after his wife was five guineas; he pays the doctor in attendance 30s. in cash; and he is said to have insured Emma for £20 by Mrs. Simms, a meddlesome and garrulous neighbour, fond of her little drop of gin, and envious of the trained nurse. Mrs. Simms, on being ordered out, makes her exit with the malicious remark: "Don't you invite me to the funeral, for I sha'n't come." Highly coloured as the character must have been by the author, it was altogether over-played by Miss Kate Wingfield, and might be excised bodily. Mr. Clift is not above employing the tricks of the trade, for he makes nurse and doctor plunge the poor coster from hope down into the depths of despair by vague hints as to a serious relapse, the doctor issuing from the sick-room with the disquieting words: "It's all over!" adding, "the danger, I mean," when he has stunned poor Aff. The latter is shortly involved in puzzled perplexity by the appearance of the nurse, bearing a bundle wrapped up in a shawl, which she presents to Hoskins with the sentence: "Let me introduce to you your son!" Of course, the unsuspecting husband had never guessed that the fall from the 'bus might hasten on "a happy event," and the curtain falls on his uncomplimentary ejaculation: "My! how blooming ugly."

Published July 26

RUNS OF THE SEASON.

CLASSIFIED DIGEST OF THE WEST-END PRODUCTIONS, 1916-17.

Appended is a list of the pieces running at the West-End theatres during the 1916-17 season. The list includes all pieces produced for a run. Pieces performed by play-producing societies, experimental matinée plays, and plays revived on particular occasions are not included, nor are plays intermittently performed in the course of repertory seasons. Plays in one act, also, are not included. The season is reckoned as starting on July 29, 1916. Plays overlapping from the previous season are given in a separate list. The plays of the 1916-17 season still running on Saturday, July 21, are also given separately, and in their case the number of performances is calculated up to that date.

PIECES WITH CONCLUDED RUNS.

Piece.	Theatre.	First Production.	Times Played.
"Petticoats"	Garrick	Mar. 10—Mar. 17, 1917	9
"Humpty-Dumpty"	Savoy	June 14—June 22	10
"Sister-in-Law, The"	Wyndham's	Aug. 3—Aug. 12, 1916	12
"Clock Goes Round, The"	Globe	Oct. 4—Oct. 14, 1916	13
"Hush!"	Court	May 7—May 19, 1917	18
"Sheila"	St. James's	June 7—June 28, 1917	19
"Light Blues, The"	Shaftesbury	Sept. 14—Sept. 30, 1916	20
"Buxell"	Strand	Nov. 7—Nov. 26, 1916	23
"Foundations, The," "Box B," "Magic Pipe, The" (Triple Bill)	Royalty	June 26—July 14, 1917	23
"Where the Rainbow Ends" (matinees only)	Globe	Dec. 26, '16—Jan. 20, '17	23
"£150"	Ambassadors	April 30—May 19, 1917	24
"Babes in the Wood, The" (matinees only)	Strand	Dec. 26, '16—Jan. 13, '17	24
"Felix Gets a Month"	Haymarket	Feb. 6—Feb. 24, 1917	25
"Man Who Went Abroad, The"	Globe	March 1—March 24, 1917	28
"Spring Song, The"	Aldwych	Feb. 22—March 17, 1917	28
"Alice in Wonderland" (mats. only)	Savoy	Dec. 26, '16—Jan. 27, '17	29
"Hawk, The"	Royalty	Sept. 18—Oct. 14, 1916	32
"Class"	Ambassadors	March 16—April 14, 1917	35
"Man Who Married a Dumb Wife, The," "Pomme d'Or," "Gonzague," and "Class" (Quadruple Bill)	Ambassadors	March 16—April 14, 1917	35
"Mr. Jubilee Drax"	Haymarket	Sept. 30—Oct. 28, 1916	35
"Extra Special"	Kingsway	Oct. 28—Nov. 25, 1916	37
"Penny Wise"	Prince of Wales's	May 26—June 16	38
"Happy Family, The" (matinees only)	Prince of Wales's	Dec. 18, 1916—Jan. 27, 1917	41
"This and That"	Comedy	Sept. 15—Oct. 21, 1916	48
"Monty's Flapper"	Apollo	Feb. 7—March 17, 1917	50
"Young England"	Daly's	Dec. 23, '16—Feb. 3, '17	58
"Lucky Jim"	St. James's	Oct. 19—Dec. 9, 1916	60
"Double Dutch"	Apollo	April 7—May 12, 1917	62
"Wurzel-Flummery," "Old Lady Shows Her Medals, The," and "Seven Women" (Triple Bill)	New	April 7—June 2	67
"Double Event, The"	Queen's	Feb. 20—April 28, 1917	84
"Mother Goose"	Lyceum	Dec. 23, '16—Feb. 10, '17	84
"Rotters, The"	Garrick	July 29—Oct. 7, 1916 (Trs. to Str'nd Aug. 28, '16)	87
"Puss in New Boots"	Drury Lane	Dec. 26, '16—Feb. 17, '17	89
"Best of Luck, The"	Drury Lane	Sept. 21—Dec. 6, 1916	91
"Ghosts"	Kingsway	April 28—July 20, 1917	94
"Old Country, The"	Wyndham's	Sept. 2—Nov. 25, 1916	98
"Widow's Might, The"	Haymarket	Nov. 15, '16—Feb. 3, 1917	104
"Houp-La"	St. Martin's	Nov. 23, '16—Feb. 24, '17	108
"Anthony in Wonderland"	Prince of Wales's	Feb. 1—May 12, 1917	114
"Her Husband's Wife"	New	Sept. 5—Dec. 16, 1916	121
"Remnant"	Royalty	March 3—June 16, 1917	124
"Home on Leave"	Royalty	Oct. 18, '16—Feb. 17, '17	145
"Aristocrat, The"	St. James's	Jan. 26—June 2, 1917	160
"See-Saw"	Comedy	Dec. 14, '16—April 14, '17	158
"Three Cheers"	Shaftesbury	Dec. 21, '16—June 2, '17	190
"Potash and Perlmutter in Society"	Queen's	Sept. 12, '16—Feb. 10, '17	192
"Under Cover"	Strand	Jan. 17—June 23, 1917	192
"Girl from Ciro's, The"	Garrick	Sept. 4, '16—Feb. 24, '17	202
"Misleading Lady, The"	Playhouse	Sept. 6, '16—Mar. 24, '17	239

PIECES STILL RUNNING.

"Three Weeks"	Strand	July 12—July 21, 1917	12
"Mrs. Pomeroy's Reputation"	Queen's	July 4—July 21, 1917	21
"His Excellency the Governor"	New	June 13—July 21, 1917	45
"Three Daughters of M. Dupont, The"	Ambassadors	June 8—July 21, 1917	51
"Smile"	Garrick	June 8—July 21, 1917	76
"Inside the Lines"	Apollo	May 23—July 21, 1917	77
"Wanted a Husband"	Playhouse	May 9—July 21, 1917	85
"Bubbly"	Comedy	May 5—July 21, 1917	101
"Cheep"	Vaudeville	April 26—July 21, 1917	114
"Suzette"	Globe	March 29—July 21, 1917	148
"Damaged Goods"	St. Martin's	March 17—July 21, 1917	160
"General Post"	Haymarket	March 14—July 21, 1917	168
"Maid of the Mountains, The"	Daly's	Feb. 10—July 21, 1917	192
"Seven Days' Leave"	Lyceum	Feb. 14—July 21, 1917	210
"Loudon Pride"	Wyndham's	Dec. 6—July 21, 1917	264
"Theodore and Co."	Gaiety	Sept. 19, '16—July 21, '17	343
"High Jinks"	Adelphi	Aug. 24, '16—July 21, '17	363
"Chu-Chin-Chow"	His Majesty's	Aug. 31, '16—July 21, '17	409
"Little Bit of Fluff, A"	Criterion	Oct. 27, '16—July 21, '17	816
"Romance"	Lyric	Oct. 6, '15—July 21, '17	734

PIECES CONTINUED FROM PREVIOUS SEASON.

"Man Who Stayed at Home, The" (revival)	Royalty	July 24—Aug. 19, 1916	35
"Razzle-Dazzle"	Drury Lane	June 19—Aug. 12, 1916	69
"Fishpingle"	Haymarket	May 30—Aug. 12, 1916	96
"Look Who's Here"	London Opera House	July 17—Oct. 14, 1916 (Trs. Ln. Col. Oct. 9, '16)	129
"Peg o' My Heart"	Globe	June 19—Sept. 30, 1916	135
"Half-Past Eight"	Comedy	May 1—Aug. 19, 1916	144
"Barton Mystery, The"	Savoy	Mar. 22—Aug. 5, 1916	168
"Ye Gods"	Kingsway (Trns. to Strand June 19, Aldwych Aug. 12, Shaftesby. Oct. 2, '16)	May 20—Nov. 11, 1916	219
"Mr. Manhattan"	Prince of Wales's	March 30—Oct. 7, 1916	228
"Happy Day, The"	Daly's	May 13—Dec. 9, 1916	241
"Hobson's Choice"	Apollo (Trans. to Prince of Wales's Nov. 20, '16)	June 22, 1916—Jan 6, '17	246
"Some"	Vaudeville	June 29, '16—Apr. 14, '17	273
"Pell Mell"	Ambassadors	June 5, '16—Feb. 24, '17	298
"Daddy Long-Legs"	Duke of York's	May 29, '16—July 16, '17	618
"Romance"	Lyric	Oct. 6, '15—July 21, '17	734
"Little Bit of Fluff, A"	Criterion	Oct. 27, '15—July 21, '17	816

REVIVED PIECES WITH CONCLUDED RUNS.

"Good News"	Princes	May 2—May 12, 1917	13
"Belle of New York, The"	Strand	Dec. 20, '16—Jan. 6, '17	15
"Hindle Wakes"	Court	Dec. 23, '16—Jan. 6, '17	19
"Bells, The"	Savoy	May 19—June 11, 1917	23
"Hamlet"	Savoy	April 26—May 19, 1917	24
"Amazons, The"	Court	Jan. 6—Jan. 27, 1917	27
"Mr. Wu"	Strand	Nov. 27—Dec. 16, 1916	27
"Mr. Wu"	Strand	Oct. 14—Nov. 4, 1916	28
"Wonderful James"	Garrick	March 26—April 21, 1917	37
"Young England"	Drury Lane	Feb. 24—March 24, 1917	37
"Monte Cristo"	Lyceum	Oct. 30—Dec. 2, 1916	45
"Samples"	Comedy	Oct. 24—Nov. 18, 1916	46
"Peter Pan"	New	Dec. 23, '16, Feb. 3, '17	49
"Private Secretary, The"	Apollo	Jan. 6—Feb. 3, 1917	50
"Kiss for Cinderella, A"	Kingsway	Dec. 23, '16—Feb. 3, '17	63
"Woman and Wine"	Lyceum	Sept. 9—Oct. 28, 1916	57
"Land of Promise, The"	New	Feb. 8—March 31, 1917	60
"Charley's Aunt"	St. James's	Dec. 14, '16—Jan. 20 '17	64
"Pierrot's Christmas, A"	Apollo	Nov. 21—Dec. 30, 1916	68
"Catch of the Season, The"	Princes	Feb. 17—April 28, 1917	84
"Passing of the Third Floor Back, The"	Playhouse	April 9—June 23, 1917 (Trans. Queen's, Apr. 30)	68
"Bluebell in Fairyland"	Princes	Dec. 2, '16—Feb. 10, '17	106
"Broadway Jones"	Prince's	Sept. 6—Nov. 25, 1916	114
"Peg o' My Heart"	Globe	Oct. 18, '16—Feb. 24, '17	155
"Professor's Love Story, The"	Savoy	Sept. 7, '16—Apr. 14, '17	235

AUTHORSHIP.

Pieces by British Playwrights Produced During 1916-17 Season.

(Not including Revivals.)

"Anthony in Wonderland."
"Aristocrat, The."
"Best of Luck, The."
"Box B."
"Bubbly."
"Buxell."
"Cheep."
"Chu-Chin-Chow."
"Class."
"Clock Goes Round, The."
"Double Dutch."
"Double Event, The."
"Extra Special."
"Felix Gets a Month."
"Foundations, The."
"General Post."
"Happy Family, The."
"Home on Leave."
"Houp-La."
"Humpty-Dumpty."
"Hush."
"Light Blues, The."
"London Pride."
"Lucky Jim."
"Maid of the Mountains, The."
"Man Who Went Abroad, The."
"Monty's Flapper
"Mother Goose."
"Mr. Jubilee Drax."
"Mrs. Pomeroy's Reputation."
"Old Country, The."
"Old Lady Shows Her Medals, The."
"Pell Mell."
"Penny Wise."
"Petticoats."
"Rotters, The."
"Samples."
"See-Saw."
"Seven Days' Leave."
"Seven Women."
"Sheila."
"Sister-in-Law, The."
"Smile."
"Some."
"Suzette."
"This and That."
"Three Cheers."
"Three Weeks."
"Wanted a Husband."
"Widow's Might, The."
"Wurzel-Flummery."
"Young England."
"£150."

Pieces by American Authors.

"Her Husband's Wife."
"Inside the Lines."
"Misleading Lady, The."
"Potash and Perlmutter in Society."
"Under Cover."

Adaptations, etc., from Foreign Pieces.

"Damaged Goods."
"Ghosts."
"Girl from Ciro's, The."
"Gonzague."
"Hawk, The."
"High Jinks."
"Magic Pipe, The."
"Man Who Married a Dumb Wife, The."
"Pomme d'Or, La."
"Remnant."
"Spring Song, The."
"Theodore and Co."
"Three Daughters of M. Dupont, The."

Pieces from Novels.

"Felix Gets a Month."
"Three Weeks."

KINDS OF PIECE.

The pieces running during the season may be arranged in the following classes:—

Shakespeare.

"Hamlet."

Romantic Drama.

"Chu-Chin-Chow."
"Three Weeks."

Drama.

"Aristocrat, The."
"Barton Mystery, The."
"Damaged Goods."
"Ghosts."
"Hawk, The."
"Hindle Wakes."
"Land of Promise, The."
"Romance."
"Three Daughters of M. Dupont, The."

War Plays.

"General Post."
"Home on Leave."
"Inside the Lines."
"London Pride."
"Man Who Stayed at Home, The."
"Man Who Went Abroad, The."
"Old Lady Shows Her Medals, The."
"Seven Days' Leave."

Comedy-Drama.

"Buxell."
"Daddy Long-Legs."
"Double Event, The."
"Fishpingle."
"General Post."
"Home on Leave."
"Inside the Lines."
"London Pride."
"Man Who Stayed at Home, The."
"Man Who Went Abroad, The."
"Misleading Lady, The."
"Mrs. Pomeroy's Reputation."
"Old Country, The."
"Old Lady Shows Her Medals, The."
"Passing of the Third Floor Back, The."
"Peg o' My Heart."
"Potash and Perlmutter in Society."
"Remnant."
"Romance."
"Sheila."
"Under Cover."

Comedy.

"Class."
"Clock Goes Round, The."
"Happy Family, The."
"His Excellency the Governor."
"Hobson's Choice."
"Humpty-Dumpty."
"Hush."
"Penny Wise."
"Professor's Love Story, The."
"Seven Women."
"Wanted, a Husband."
"Widow's Might, The."
"Wonderful James."
"Wurzel-Flummery."

Fantastic Comedy.

"Anthony in Wonderland."
"Foundations, The."
"Kiss for Cinderella, A."
"Man Who Married a Dumb Wife, The."

Farcical Comedy.

"Amazons, The."
"Felix Gets a Month."
"Good News."
"Her Husband's Wife."
"Petticoats."
"Rotters, The."
"Sister-in-Law, The."

Farce.

"Broadway Jones."
"Charley's Aunt."
"Double Dutch."
"Girl from Ciro's, The."
"Gonzague."
"Little Bit of Fluff, A."
"Lucky Jim."
"Monty's Flapper."
"Private Secretary, The."
"Spring Song, The."
"Ye Gods."

Melodrama.

"Bells, The."
"Best of Luck, The."
"Monte Cristo."
"Mr. Jubilee Drax."
"Mr. Wu."
"Seven Days' Leave."
"Woman and Wine."

Light Opera.

"Maid of the Mountains, The."
"Young England."

Musical Comedy.

"Belle of New York, The."
"Bluebell in Fairyland."
"Catch of the Season, The."
"Happy Day, The."
"High Jinks."
"Houp-La."
"Light Blues, The."
"Mr. Manhattan."
"Suzette."
"Theodore and Co."

Revue.

"Bubbly."
"Cheep."
"Extra Special."
"Half-Past Eight."
"Look Who's Here."
"Pell Mell."
"Razzle-Dazzle."
"Samples."
"Smile."
"See-Saw."
"Some."
"This and That."
"Three Cheers."
"£150."

Pantomimes.

"Babes in the Wood, The."
"Mother Goose."
"Puss in New Boots."

Children's Fairy Plays.

"Alice in Wonderland."
"Happy Family, The."
"Peter Pan."
"Where the Rainbow Ends."

Dumb Show, Ballet, etc.

"Magic Pipe, The."
"Pierrot's Christmas, A."
"Pomme d'Or, La."

SEASONS.

Horniman Season.

Court, December 23, 1916, to January 27, 1917.—46.

"Hindle Wakes" (19).
"The Amazons" (27).
"Where is He?"

QUEEN'S THEATRE

(Licensed by the Lord Chamberlain to ALFRED BUTT)

Shaftesbury Avenue, W. 1

Telephone—9437 Gerrard

By arrangement with FREDK. WHELEN

CLIFFORD HEATHERLEY'S SEASON

The Management request the honour of your presence on MONDAY EVENING, JULY 30th, 1917, at 8 o'clock, when they will present (preceding "Mrs. POMEROY'S REPUTATION") a new Melodrama in One Act, entitled

"EMERALDS"

By E. P. CLIFT

"EMERALDS"

A New Melodrama in One Act

By E. P. CLIFT

Cast:

Henri de Bercy	FRANK ESMOND
Pierre Dupont	CLIFFORD HEATHERLEY
Suzanna, Gisèle's Italian Maid ...	MINA LEONESI
Gisèle de Beaupré (a Parisian Actress)	VIOLET VANBRUGH

The Scene is laid in Gisèle de Beaupré's Apartment in Paris

THE OXFORD

SATURDAY, AUGUST 4th at 8.
And from Monday, August 6th.
Twice Daily at 2.30 and 8.

CHARLES B. COCHRAN'S PRODUCTION OF

"The Better 'Ole"

OR

THE ROMANCE OF "OLD BILL."

A Fragment from France in Two Explosions, Seven Splinters and a Gas Attack,

BY

BRUCE BAIRNSFATHER AND ARTHUR ELIOT.

Music Composed, Selected and Arranged by HERMAN DAREWSKI.

Lyrics by JAMES HEARD.

Staged by FRANK COLLINS.

Under the personal supervision of CAPTAIN BRUCE BAIRNSFATHER and CAPTAIN ARTHUR ELIOT.

All the scenery designed by CAPTAIN BRUCE BAIRNSFATHER and Executed by JOHN BULL.

Wigs and Costumes by CLARKSON.

***Arthur Bourchier** as "Old Bill"*

Edmee Dormeuil as "Victoire"

Every Male Member of this Company has been either invalided from the Forces or is over Military Age.

Manager	Mr. C. BLYTH-PRATT
Assistant Manager and Treasurer	Mr. F. C. UPTON
Musical Director ...	Mr. LEON BASSETT

I would'nt swap Maggie for anythin'

EXPLOSION I.

SPLINTER I. "THE GAFE."

Near the Base, somewhere in France.

The Sergeant-Major ...	Herbert Young
Angele (a French Girl) ...	Madge Burdett
Rachel (ditto) ...	Peggie Foster
A Spy...	M. Crommelynck
Bert	Tom Woottwell
Alf	Sinclair Cotter
Old Bill	Arthur Bourchier
The Colonel	Frank Adair
Captain Milne	Mark Stanley

French Peasant Girls, Artisans, Tommies, etc.

"Nice Boyee"

SPLINTER 7. "THE LEAVE TRAIN."

A French Porter ... M. Crommelynck
Bert ... ... Tom Woottwell
Alf ... ... Sinclair Cotter
Old Bill ... ... Arthur Bourchier
Victoire ... ... Edmee Dormeuill

French Girls, Artisans, Porters, etc,

Song ... "This Blinkin' War" Tom Woottwell
Number ... ... "Eyes" ... ...

Glory Edgar, Germaine Arnoux, Carrie Rose, Goodie Reeve, Peggie Foster, Chris Birss, Grace Mitchell, Mary Rigby, Germaine Treville, Madge Burdett.

"THE BETTER 'OLE."

(A Gas Attack)

Maggie (Mrs. Bill Basby) Diana Durand
Kate (a Waitress) ... ... Glory Edgar
The Vicar ... Mark Stanley
Old Bill Arthur Bourchier
Bert ... Tom Woottwell
Alf ... Sinclair Cotter

Villagers, etc.

General Manager ... Clive R. McKee
Business Manager ... Henry Tweedie
Stage Director ... Frank Collins
Stage Manager ... C. Lilford Delph

Mr. Cochran begs gratefully to acknowledge the assistance of Mr. Bourchier in this production.

MONDAY, AUGUST 6, 1917.

Old Bill's romance, as told by Captains Bruce Bairnsfather and Arthur Eliot in *The Better 'Ole*, is a cheery example of what the British Army calls "swinging the lead." Written in a trench magazine the story would excite derision, though in billets, as in the theatre, it would win laughter. Critics of the Bairnsfather drawings may doubt even the authenticity of the characters, but here the authors are on firm ground, for the public have accepted the characters, and Old Bill—whose other name turns out to be Basby—is believed in by thousands who never heard of Bill Adams.

Luckily, the story matters nothing. The Bairnsfather jokes are as amusing on the stage as they are when printed beneath a wash-drawing, and that irrepressible trio, Bill, Bert, and 'Alf, trail the Bairnsfather humour over eight scenes, seven of which are laid in the France of the Bairnsfather sketches. 'Alf spends most of his time tinkering with an obstinate tinder lighter, Bert makes love to every "little lot" he meets, and Old Bill, for ever blowing the fringe of his walrus moustache, shuffles through the authors' plot until it leads him to "the better 'ole" in the shape of a village inn, of which "eighty quid" taken from a German spy has made him the landlord.

Bill is acted by Mr. Arthur Bourchier. Mr. Bourchier in his time has played many parts, but here is new material for his art—and Old Bill sings. It is an amusing performance, and the Bairnsfather spirit is perfectly reproduced. Mr. Tom Woottwell gives a capital picture of the amorous Bert, and Miss Edmee Dormeuil, Miss Goodie Reeve, and Miss Germaine Arnaux, as the French girls to whom in turn he swears constancy, help brightly and daintily with the song and dance side of the entertainment.

Any idea that the Oxford Theatre has gone over to serious drama may be dismissed at once. *The Better 'Ole* is just good fun, and is likely to fill the house for many weeks. A first night audience cheered the play, the actors, the authors, and even Mr. Bourchier's singing.

SPLINTER 2.

OUTSIDE THE "CAFE DES OISEAUX."

Nearer the Front.

Suzette (Proprietor's Daughter) ... Goodie Reeve
Bert ... ... Tom Woottwell
Alf ... ... Sinclair Cotter
Old Bill ... ... Arthur Bourchier
Song ... ... "Tommy" ... Goodie Reeve

SPLINTER 3.

"BILLETS." *Just Behind the Front.*

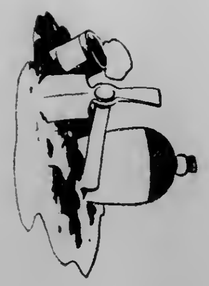
1st Tommy ... ... Harry Danby
2nd Tommy ... ... George Vallis
3rd Tommy ... ... David Clarkson
4th Tommy ... ... Alfred Way
Victoire ... ... Edmee Dormeuil
Bert ... ... Tom Woottwell
Alf ... ... Sinclair Cotter
Old Bill ... ... Arthur Bourchier
Officer of the Woman Workers' Corps } ... Goodie Reeve
The Colonel ... ... Frank Adair

War Workers—

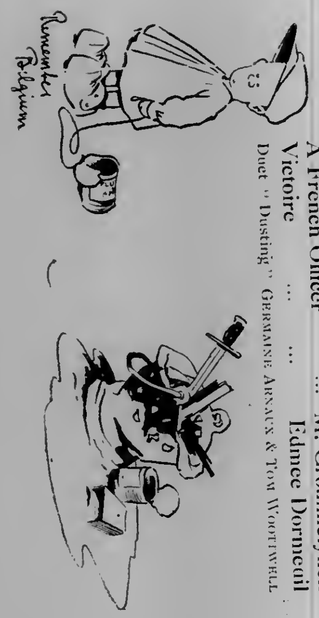
Chris Birss, Olive Atkinson, Siddons Sharet, Rubie Kerthesn, Peggie Foster, Grace Mitchell.

Peasants, Tommies, etc.

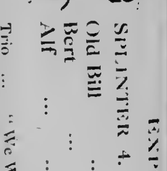
"Carrying On" ... ...
Trio ... Arthur Bourchier, Tom Woottwell, Sinclair Cotter
Duet "Washing" Edmee Dormeuil & Tom Woottwell.
Song... ... "The Irish Girls" ... Goodie Reeve



INTERVAL.



SPLINTER 4.



Old Bill ... ... Arthur Bourchier
Bert ... ... Tom Woottwell
Alf ... ... Sinclair Cotter

Tommies.

Trio ... "We Wish We Were in Blighty" Arthur Bourchier, Tom Woottwell, Sinclair Cotter.

SPLINTER 5. "IN."

Bert ... ... Tom Woottwell
Alf ... ... Sinclair Cotter
Old Bill ... ... Arthur Bourchier
The Sergeant ... ...James Pursaill
The Sergeant-Major ... ... Herbert Young
Captain Milne ... ... Mark Stanley

British Soldiers.

Song ... ... "Somerset" ... James Pursaill
Song ... ... "Venus de Milo" Arthur Bourchier

SPLINTER 6. "H. Q."

Berthe ... ... Germaine Arnaux
Bert ... ... Tom Woottwell
The Colonel ... ... Frank Adair
Captain Milne ... ... Mark Stanley
The Sergeant-Major ... Herbert Young
A Private ... ... Harry Danby
Old Bill ... ... Arthur Bourchier
A French Officer ... M. Crommelynck
Victoire ... ... Edmee Dormeuil

Duet "Dusting" Germaine Arnaux & Tom Woottwell

EXPLOSION II.

"THE WAY IN."

Old Bill ... ... Arthur Bourchier
Bert ... ... Tom Woottwell
Alf ... ... Sinclair Cotter

Tommies.

August 18

KINGSWAY THEATRE

Proprietors - - - - KINGSWAY THEATRE LTD.
Licensed by the Lord Chamberlain to - F. R. LITTLER.

EVERY EVENING at 8.45.

MATINEES: WEDNESDAY & SATURDAY at 2.45.

"COOK"

A FARCE IN THREE ACTS
BY
JEROME K. JEROME.

CAST:

Miss Dorton	HILDA BRUCE-POTTER
Illingworth	H. R. HIGNETT
Miss Bulstrode	JOY CHATWYN
Archibald Quincey	PERCY FOSTER
John Parable	RANDLE AYRTON
Comfort Pryce	IRENE ROOKE
Mrs. Meadows	ADELA MEASOR
Sunnybrook Jim	CHARLES GROVES
Mr. Onions	ROY BYFORD

ACTS I. & III. .. Parable's Study, Buckingham Street, Strand.
ACT II. .. .. Parable's Cottage in the Chiltern Hills.

Preceded at 8.15 by

"THE INVALID"

By FRANK LAYTON.

Old George	PERCY FOSTER
Mrs. Jurdinson	EDITH SMITH
Doctor	HENRY MILLAR
Nurse	HILDA BRUCE-POTTER

SCENE .. Old George's Bedroom.

Both Plays Produced by RANDLE AYRTON.

PROGRAMME OF MUSIC.

ÆOLIAN ORCHESTRA under the direction of MISS ROSABEL WATSON
WILL PLAY SELECTIONS FROM THE FOLLOWING REPERTOIRE:—

BALLET SUITE	"La Source"	*Delibes*
ENTR'ACTES	"Carmen"	*Bizet*
SERENATA	... ...	*Toselli*
... ...	"The Bees' Wedding"	*Mendelssohn*
BALLET...	"Coppélia"	*Delibes*
... ...	"Silver Clouds"	*Haydn Wood*
... ...	"A Mon Moulin Joli"	*Pesse*
INTERMEZZO	... ...	*Rubens*
... ...	"Handel Wakes"	*Morressy*
... ...	"Drink to Me only" and "Love's Old Sweet Song" &c., &c.	*arr. by R. Watson*

Business Manager .. .. H. H. THOMPSON
Stage Manager .. .. HENRY MILLAR

BOX OFFICE (MISS MAULE) OPEN 10 a.m. to 10 p.m.
TELEPHONE 4032 GERRARD.

PRICES (Inclusive of Tax):
Boxes (Dress Circle Tier) £2 17s. 6d. Boxes (Upper Circle Tier) £1 14s. 6d.
Stalls 11s. 6d. Dress Circle 8s.
Upper Circle 5s. 3d. and 4s. 3d. Pit (unreserved) 2s. 8d.

IRENE ROOKE RANDLE AYRTON

THE TIMES

MONDAY, AUGUST 20, 1917.

It is seldom that the servants' hall can be brought upstairs without making upstairs and down, and the audience as well, feel a little uncomfortable. But Mr. Somerset Maugham managed it in *Smith*; and Mr. Jerome has managed it in *Cook*. Comfort Pryce was the very wife for her employer, that absent-minded philanthropist and reformer, Mr. John Parable. And though the acquaintance began on a bench in St. James's Park (Mr. Parable having no idea that the attractive lady was his own cook, while she knew very well that the lonely, worried man was Mr. Parable), and went on through wild doings at the Earl's Court Exhibition, a fight and a night in Vine-street, to some ridiculous and rather tedious haggling with Miss Pryce's extremely unpleasant "young man," it was all naturally and sincerely conducted.

Where Mr. Jerome goes wrong is not in his handling of Cook, who is just a nice "womanly woman," nor in his handling of John Parable, who is just the kind of enthusiastic and unpractical baby who needs a nice womanly woman to look after him. It is in the implied sneer at all that John Parable stands for which lurks in that figure of fun, Miss Bulstrode. Thirty years ago she would have been called a "new" or a "revolting" woman. Does Mr. Jerome live so remote from the world as not to know that that type of new and revolting woman has clean disappeared, to be replaced by the finer type due largely to the efforts of such men as John Parable?

D-10
3724
1917
Waters, J.
Plays

EMPIRE THEATRE

LEICESTER SQUARE, W.C. 2

Managing Director - - - - ALFRED BUTT
Manager - - - - - OSCAR BARRETT, Jun.

The pleasure of the Company of

is requested on Monday Evening, August 20th,

TO WITNESS

At 8 precisely

THE FIRST PERFORMANCE OF

ERNEST C. ROLLS' New Musical Production

"TOPSY-TURVY"

Book by WORTON DAVID, LAURIE WYLIE and ALFRED PARKER
Lyrics by WORTON DAVID and DAVY BURNABY
Dances by FRED FARREN
The Music of the Ballet composed by HOWARD CARR
Music by HERMAN DAREWSKI
The Play produced and presented by ERNEST C. ROLLS

Jennie Benson

Fred A. Leslie | **Ivy Shilling**

Annie Croft | **Dithy Tarling** | **Madge White**

Denier Warren | **Serge Morosoff** | **Tom Drew**

Unity More | **Ralph Lynn**

and

Robert Hale

The Orchestra under the direction of JACQUES HEUVEL

Daily Mail

WHAT IS THE COAL CONTROLLER DOING?

EDITORIAL OFFICES: CARMELITE HOUSE, E.C. 4.
TUESDAY, AUGUST 21, 1917.

"TOPSY-TURVY."

NEW EMPIRE THEATRE REVUE.

Seventeen scenes go to the making of the new revue "Topsy-Turvy" presented last evening at the Empire Theatre. Revue authors—like the man who believed that plate-glass windows should be fed with bricks—have strange ideas, and the four authors and three lyric writers responsible for "Topsy-Turvy" successfully collaborated in making a revue that has many changes and no sequence.

Mr. Herman Darewski, however, compensates for some shortcomings with a tuneful and spirited score. He saw to it that tunes are plentiful, tunes that boys and girls will sing, and tunes that will get to France. The "Dancing Melody," "Tuppence on the Clock," and "Smoke Clouds" are all excellent, on revue lines, and the audience was singing the last one before the artist had finished. Some two at least of the inevitable sketches that now hold prominent place in revue are of the broad order, but the public evidently finds that quality a recommendation. There is a numerous company—with Mr. Robert Hale head and shoulders over everybody—and a chorus of a robust quality that puts in extra power with megaphones.

It was a revue that could be heard.

J. W.

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3724
1917
Waters, J.
Plays

ROYALTY THEATRE

Licensed by the Lord Chamberlain to J. E. VEDRENNE, Dean Street, W.

ON TUESDAY, the 21st AUGUST, 1917, at 8.15,

MESSRS.

VEDRENNE AND EADIE

PRESENT

BILLETED

A Comedy, in Three Acts, by

F. TENNYSON JESSE and H. M. HARWOOD.

Captain Rymill - -	Mr. DENNIS EADIE
Colonel Preedy - - -	Mr. DAWSON MILWARD
Rev. Ambrose Liptrott - -	Mr. LAWRENCE HANRAY
Mr. McFarlane - - -	Mr. GEORGE HOWARD
Betty Taradine - - -	Miss IRIS HOEY
Penelope Moon - - -	Miss STELLA JESSE
Miss Liptrott - - -	Miss GERTRUDE STERROLL
Mrs. Brace - - -	Miss BLANCHE STANLEY
Rose - - - -	Miss KATHERINE DUNCOMBE

The Action takes place at the Manor House, Petworthy, in August, 1915.

One night elapses between Acts One and Two, three days between Acts Two and Three.

Stage Director - Mr. WILFRED EATON

Daily Mail

WHAT IS THE COAL CONTROLLER DOING?

EDITORIAL OFFICES: CARMELITE HOUSE, E.C. 4.
WEDNESDAY, AUGUST 22, 1917.

A CHARMING INGENUE.

"BILLETED" AT THE ROYALTY THEATRE.

There were two sisters who must have been very happy about 10.40 last evening. They were Miss F. Tennyson Jesse, who collaborated with Mr. H. M. Harwood in writing "Billeted," which finished its first performance at that hour at the Royalty Theatre, and Miss Stella Jesse, who played with youthful and unaffected charm the part of the ingénue through the not too serious complications of the amusing story.

"Billeted" is only a war play in so far that two soldiers figure in it—a colonel and a captain billeted in a pretty country house, the young and attractive owner of which is not certain whether she is a grass widow or a real one. Betty was not given to talk about the events that had led up to her husband's leaving her suddenly some two years earlier.

"Women who are usually very talkative are very often very reticent about their husbands," explained one of her friends. But Betty's aptitude as a grass widow for getting into debt made one hesitate about accepting her excuse that Peter's extravagance was the cause of the separation. Still no woman could have spent money more charmingly than she did. No one could have looked more astonished when the bank wrote to her that there was no more money and the butcher said there was no more meat.

TOUCH OF SENTIMENT.

All this description of Betty's ways indicates that "Billeted" is not to be taken more seriously than its irresponsible and affected heroine. It is a charming trifle, with a pretty bit of sentiment running through its last act. It is light, humorous, and is full, too, of witty, apposite things that set the audience in roars. Miss Iris Hoey as the heroine, Mr. Dennis Eadie and Mr. Dawson Milward as the soldiers who helped to smooth her path to happiness and solvent housekeeping, were all capital. But the new and captivating ingénue, Miss Stella Jesse, may, this time at least, get a little more praise than the others. They will not expect.

J. W.

A REALLY FUNNY COMEDY.

New productions in the latter days of August and the early evenings of September make their first appearance always to audiences that contain a great number of authors and actors. It is so every year, and, according to custom, they turned up for Vedrenne and Eadie's production of "Billeted" at the Royalty Theatre the other night. They had the pleasure, too, of seeing a very amusing play; a light, pleasant, laughable, wittily written episode about a charming young woman who got into debt. It was not, however, a hopeless financial fix that worried the feather-brained but most attractive young woman, only she would not admit she was extravagant because one of the officers first sent down to be billeted at her house was none other than her own husband, from whom she had not heard for years.

The simple, but well-told story, charmed the Royalty audience, and the authors (Miss) F. Tennyson Jesse, and (Captain) H. M. Harwood, had the pleasure of hearing endless laughter, and the audience had the novel experience of seeing a play end with all the lights out, on the stage. Stella Jesse (sister of F. Tennyson Jesse) made a great hit as a young girl in love with a shy man.

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PRINCE OF WALES THEATRE.

Proprietress: Miss Edgar Bruce.

Lessees and Managers: Arthur Aldin, Ltd.

(Licensed by the Lord Chamberlain to Mr. Arthur Aldin, 24 Haymarket, S.W.)

WEDNESDAY, AUGUST 22nd, at 8 p.m.
Every Evening at 8.15.

MATINEES: WEDNESDAY and SATURDAY at 2.30.
First Matinee, Saturday, August 25th, at 2.30.

CHARLES B. COCHRAN
PRESENTS

CARMINETTA

An Operette by ANDRE BARDE and C. A. CARPENTIER.
Adapted by **MONCKTON HOFFE.**
Music by **EMILE LASSAILLY.**
Lyrics by DOUGLAS FURBER.
Extra Numbers by HERMAN FINCK and HERMAN DAREWSKI
Staged by LEON M. LION.

"Come, laugh at Love, and Love will be your slave
Weep and sigh, and Love will pass you by"

Panelli	**LEON MORTON**
Escamillo	**ROBERT CUNNINGHAM**
Ensign O'Hara	**DENNIS NEILSON-TERRY**
Macgregor	**J. M. CAMPBELL**
Abingdon	**ALEC. S. CLUNES**
Cosmo	**GEOFFREY M. GWYTHER**
Coningsby	**CLIFFORD COBBE**
English Officers	**Basil Mercer, Charles Rose, Victor Robson, Eric Wallis, Allan Glen**
Margery	**HILDA DICK**
Dorothy	**WINIFRED ELLICE**
Coralie	**DAISY HANCOX**
Rosalie	**PHYLLIS DICKSEE**
English Ladies	**Madge Compton, Vanity Fair, Peggy Connor, Innis Shawen,**
Gipsies	**Mona Fraser, Joan Lockton, Kathleen Maude, Joan Emney**
Frasquita	**MAY BEATTY**
Graziella	**FLORENCE VIE**
The Lady Susan	**MARIE BLANCHE**
Carminetta	**ALICE DELYSIA**

ACT I. .. .. **Escamillo's Bar Gibraltar.**

Ensemble and Alec. S. Clunes	*E. Lassailly*
"Eve"—Marie Blanche and English Visitors	"
Heredity Duet—May Beatty and Robert Cunningham	"
"I Knew Your Mother"—Robert Cunningham	"
Flirtation Duet—Marie Blanche and Dennis Neilson-Terry	"
"Habanera"—Alice Delysia	"
Musical Quartet—May Beatty, Florence Vie, J. M. Campbell and Leon Morton	"
Examination Duet—Alice Delysia and Florence Vie	"
Finale—Full Company	"

ACT II. .. .. **The Governor-General's Salon Gibraltar.**

Ensemble and Alec. S. Clunes	*E. Lassailly*
Dance—Daisy Hancox and A. H. Majilton	*E. Lassailly and Herman Finck*
Wedding Day Song—Marie Blanche	*Herman Finck*
Hypnotism Quintet—May Beatty, Florence Vie, A. S. Clunes, Robert Cunningham and Leon Morton	*E. Lassailly*
"Seeking a Partner"—Leon Morton	
"Clicquot"—Alice Delysia and Officers	*Herman Darewski*
Delysia March—Alice Delysia and Dennis Neilson-Terry	" "
A Merry Farewell—Marie Blanche and Dennis Neilson-Terry	*E. Lassailly*
Proposal Duet—May Beatty and Leon Morton	"
Farewell Song—Alice Delysia	*Herman Darewski and E. Lassailly*

Dance in Act II. by DAISY HANCOX and A. H. MAJILTON.

Dances and Ensembles by A. H. Majilton.

All Scenery and Costumes designed by M. J. Maynard.

Alice Delysia's Costume in Act I. designed by herself, and executed by Elspeth Phelps.

General Manager	CLIVE R. McKEE
Business Manager	CHARLES THORBURN
Stage Director	A. H. MAJILTON
Stage Manager	R. A. SWINHOE
Musical Director	I. A. De ORELLANA

The nearest Tube Stations to this Theatre are Piccadilly Circus and Leicester Square.

The Management reserve the right to make any alteration in the Cast which may be rendered necessary by illness or other unavoidable causes.

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Daily Mail

WHAT IS THE COAL CONTROLLER DOING?

EDITORIAL OFFICES: CARMELITE HOUSE, E.C. 4.
THURSDAY, AUGUST 23, 1917.

"CARMINETTA."

MELODIOUS NEW OPERETTA AT PRINCE OF WALES THEATRE.

The new operetta "Carminetta," which Mr. C. B. Cochran brought to the Prince of Wales Theatre last evening, has form and character, for the French composer, M. Emile Lassailly, writes graceful music without obvious effort to get mere tunes, and the authors, M. André Barde and M. C. A. Carpentier, exploit a new idea in making their heroine a daughter of Carmen.

The background to this highly-strung heroine's adventure in two acts is Gibraltar, at a period when English ladies on "the Rock" wore crinolines and the officers of the garrison wore side whiskers and stocks. What may have happened in the original French version of "Carminetta" the programme does not state, but at least it can be said that in this English version, by Mr. Monckton Hoffe, there are no brigands and no drinking song. There are, however, pretty Spanish girls galore—Rock scorpions they used to call them—and a "Flirtation" song and a "Proposal" duet which have more than enough charm to make one content to forgo the praises of wine in a song.

"Carminetta" possesses a well-constructed story—a story that gives opportunities for acting, of which Mlle. Alice Delysia, Miss Marie Blanche, Mr. Dennis Neilson-Terry (who has improved out of mind), and M. Leon Morton take every advantage. Five of the musical numbers, "Habanera," "Eve," "The Wedding Day" (this one by Mr. Herman Finck), and the two referred to above, are all good. They are fresh, distinctive, and full of melody, and are a welcome change from much of what gets mixed up with musical play plots.

Last night's reception of "Carminetta" was unanimously favourable. The first act, however, is much the better of the two. It remains to be seen if Mr. Cochran can make the second as attractive as the first.

J. W.

The Weekly Dispatch.

(116th YEAR)

LONDON: Carmelite House, E.C. 4.

AUGUST 26, 1917.

DELYSIA AND DRESS.

The first act of "Carminetta," the English version of a French comic opera, with music by Emile Lassailly, produced by C. B. Cochran at the Prince of Wales Theatre, is a vast improvement on what is known as musical comedy, but the second act is quite as foolish as what is known as "musical comedy." The first act is excellent fun, the situations are amusing, the music is delightful. The only thing I did not care about was Alice Delysia's costume. The colour design was wrong, for Delysia is a beautiful woman, and there is no reason why as a gipsy she should not wear becoming garments of becoming colours. Marie Blanche wears a beautiful dress in this act and sings with great skill a bright, tuneful thing called "Eve" that made the happiest of impressions. That song comes early into the scheme and helped it to start favourably. Dennis Neilson-Terry, too, made a distinctly favourable impression. This young fellow will be the best actor of his family.

A DISAPPOINTMENT.

From the second act of "Carminetta" all the freshness of the first was missing, and the music, with the exception of one or two numbers, was dull. A very reminiscent affair called "Clicquot" got some encores, and renewed its popularity, but not one member of the company except Leon Morton was as happy as in the first act. Morton was funny, but his fun had little to do with the plot of "Carminetta." A public accustomed to musical plays of a certain brand will not object to a falling off in the second act of a musical piece. It is accustomed to it. Let us hope Mr. Cochran will not leave it at that. J. W.

SAVOY THEATRE,

STRAND, W.C.

Proprietors ... ... THE SAVOY THEATRE AND OPERAS LTD.
Licensed by the Lord Chamberlain to
Mr. RUPERT D'OYLY CARTE, Savoy Hotel, W.C.

Sole Lessee and Manager - Mr. H. B. IRVING

On THURSDAY, AUGUST 23rd, 1917, and EVERY EVENING at 8.30,

A new Play in Three Acts,

ENTITLED

"THE INVISIBLE FOE"

By WALTER HACKETT.

Richard Bransby	Mr. SYDNEY VALENTINE
Stephen Pryde	Mr. H. B. IRVING
Hugh Pryde	Mr. EDWARD COMBERMERE
Dr. Latham	Mr. E. HOLMAN CLARK
Morton Grant	Mr. TOM REYNOLDS
Helen Bransby	Miss FAY COMPTON
Angela Hilary	Miss MARION LORNE
Mrs. Leavitt	Miss VANE FEATHERSTON
Barker	Miss MAY HOLLAND

The entire action takes place in the Library of Richard Bransby's House, near London.

ACT I. - An evening in the autumn of 1916.

ACTS II. & III. An afternoon and evening six months later.

No time is supposed to elapse between Acts II. & III.

The Play produced for Mr. Irving by Mr. E. Holman Clark.

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Daily Mail

EDITORIAL OFFICES: CARMELITE HOUSE, E.C. 4.

FRIDAY, AUGUST 24, 1917.

"THE INVISIBLE FOE."

MR. H. B. IRVING IN A MYSTERY PLAY.

Those who love the mystery play, who are thrilled by the sight of someone groping blindly for the cause of an unexplained calamity, will get what they want in "The Invisible Foe," a drama by Mr. Walter Hackett, with which Mr. H. B. Irving opened the Savoy Theatre for the autumn season last evening.

It is a clear, direct, well-told story which even those who refuse to believe in the possibility of communication with the other world may accept. It makes no serious demands on one's credulity and it is not morbid. It thrills by its very simplicity, this story of two young people in dire distress who had faith in the last promise of a dear one that he would try to be near if ever they wanted him. Mr. Hackett employs no creaking mechanism to get effect. He tells his story with quiet force, and the players last evening served him well.

There were innumerable calls for Mr. Irving and those around him—Miss Fay Compton, Miss Marion Lorne, Mr. Sydney Valentine, Mr. Edward Combermere, Mr. Tom Reynolds, and Mr. Holman Clark. The author also had an ovation, but when the moment for making the loudly demanded speech arrived he insisted on retiring in favour of Mr. Irving.

J. W.

H. B. IRVING has got a prodigious success with Walter Hackett's new play "The Invisible Foe," at the Savoy Theatre. It is breaking records. More than one management let this play go, but one manager did so unwillingly. His partner was against it. Another fortune lost.

J. W.

The Weekly Dispatch

(116th YEAR.)

LONDON: Carmelite House, E.C. 4.

ORIGINAL DISPATCH

AUGUST 26, 1917.

H. B. IRVING IN "MYSTERY" PLAY.

When it got about at the last moment on Thursday that Walter Hackett's new play "The Invisible Foe" for H. B. Irving was a mystery drama there was a wild rush to the box-office at the Savoy Theatre to book seats for the first night, or the next. A drama with a mystery in it is always good goods for the public, and Walter Hackett knows how to write drama and how to place a mystery in it. That one tense moment in this play when a man left alone in a dark room at night feels a cold, uncanny air enwrapping him so that he must scream out in horror and fear of something he cannot see, was thrilling beyond description, and yet there was no moving of scenery, no noise, no shadows, nothing but imagination.

"The Invisible Foe" is the story of how an old man before his death told his young daughter that after he had passed away if ever she needed his help he would be near her, and just how she wanted his help, and cried out for it, and got it, is told in this new play at the Savoy. It is worth seeing. It is well acted. Fay Compton has wonderful charm, and Marion Lorne, too, has charm and a rare sense of humour that is wholly delightful. J. W.

His Majesty's Theatre

Licensee . . J. D. LANGTON.

OSCAR ASCHE AND LILY BRAYTON SEASON

ANNIVERSARY NIGHT,

And 455th PERFORMANCE.

CHU CHIN CHOW

A MUSICAL TALE OF THE EAST,

Told by OSCAR ASCHE

and

Set to Music by FREDERIC NORTON

"CHU CHIN CHOW"

Every Evening at 8.

Abu Hasan	*(The Shayk of the Robbers)*	OSCAR ASCHE
Kasim Baba	*(A Wealthy Merchant)*	FRANK COCHRANE
Ali Baba	*(Kasim's Poor Brother)*	COURTICE POUNDS
Nur Al-Huda Ali	*(Ali Baba's Son)*	J. V. BRYANT
Abdullah	*(Kasim's Steward)*	NORMAN WILLIAMS
Mukbil	*(An Auctioneer)*	W. DAVIDSON
Baba Mustafa	*(A Cobbler)*	JAMES HERBERT
Musab	*(Members of Abu Hasan's Band)*	CHARLES WINGROVE
Khuzaymah		JULIAN CROSS
Otbah	*(A Stall-keeper)*	FREDERICK PATTRICK
Alcolom	*(Kasim's Head Wife)*	AILEEN D'ORME
Mahbubah	*(Ali Baba's Wife)*	SYDNEY FAIRBROTHER
Zanim	*(Slave Dealers)*	BESSIE MAJOR
Fitnah		LISA COLEMAN
Bostan	*(Mahbubah's Servant*	ANNIE MOORE
Marjanah		VIOLET ESSEX
Zahrat Al-Kulub		LILY BRAYTON

The Woman	In Act II., Sc. 1.	MURIEL DOLE
The Stranger		FRED MACKAY
The Fortune Teller		LISA COLEMAN
The Son of the Beanseller		C. KEENE
A Street Dancer		RAY DOKÉE
The Woman	In Act II., Sc. 3.	BESSIE MAJOR
The Husband		JULIAN CROSS
The Lover		STANLEY ARTHUR
A Dancer		DACIA
The Youth	In Act III., Sc. 1.	HENRY RABKÉ
The Girl		DACIA

The Play produced by OSCAR ASCHE.

Daily Mail

WHAT IS THE COAL CONTROLLER DOING?

TORIAL OFFICES: CARMELITE HOUSE, E.C. 4.
SATURDAY, SEPTEMBER 1, 1917.

"CHU CHIN CHOW" BIRTHDAY.

Twelve months have not succeeded in diminishing the glories or lessening the popularity of "Chu Chin Chow." It attained its first birthday at His Majesty's Theatre last evening. Every seat, as at every one of the 454 performances given since the last day of August last year, was occupied, and Chu Chin Chow, the bold, bad pirate, roared and sang through a story of adventure in scenes of wonderful colour and wonderful action that pleased the eyes, the ears, and the imagination.

It is a strange and fascinating entertainment, this play by Mr. Oscar Asche, with music by Mr. Frederick Norton, from the tales of the Arabian Nights. It startles, thrills, and amuses by turn. The endless movement round the story is an entertainment in itself. The pose of the men, the costumes of the women, the wild children are astonishing. The dancing women, the stately negroes, and the ceremonial are all just as we want them to be on the stage, and thrown in as an extra attraction is the sagacious and wholly humorous story of the wonderful Chu and our old friends of a hundred pantomimes "The Forty Thieves."

No play with even half the entertaining qualities of this could fail to stimulate the players. Last evening's performance was as fresh and as enthusiastic as the first. Mr. Oscar Asche and Miss Lily Brayton were as impressive as ever. Mr. Courtice Pounds, with new songs and some of the favorite old ones, was in splendid form. So, in fact, was everyone. One envied them their evident enjoyment, but, as we are not able to qualified to play in "Chu Chin Chow," we can go and see it.

J. W.

Plays

WYNDHAM'S THEATRE.

CHARING CROSS ROAD.

LEICESTER SQUARE Underground Station is next door to this Theatre.

UNDER THE MANAGEMENT OF

FRANK CURZON and GERALD du MAURIER

SATURDAY, SEPTEMBER 1st, 1917, AND EVERY EVENING AT 8.40.

"A PAIR OF SPECTACLES"

A Comedy in Three Acts by
SYDNEY GRUNDY.

Benjamin Goldfinch		Sir JOHN HARE
Gregory Goldfinch	(*his Brother*)	Mr. WILL WEST
Percy	(*his Son*)	Mr. SAM SOTHERN
Dick	(*his Nephew*)	Mr. GERALD du MAURIER
Joyce	(*his Butler*)	Mr. DOUGLAS MUNRO
Bartholomew	(*his Bootmaker*)	Mr. HERBERT SPARLING
2nd Shoemaker		Mr. CHARLES BISHOP
Mr. Lorimer		Mr. H. ATHOL FORDE
Mrs. Goldfinch		Miss KATE RORKE
Lucy Lorimer		Miss MEGGIE ALBANESI
Charlotte	(*a Maid*)	Miss EVELYN BEAUMONT

Scene - - - Benjamin Goldfinch's House at Hampstead.

MATINEES EVERY WEDNESDAY & SATURDAY AT 2.40.

MUSIC.

THE CONCERT SEXTETTE, under the direction of ERNEST BUCALOSSI, will play selections from the following:

1. "THE MAID OF THE MOUNTAINS" ... *H. Fraser Simson*
2. CANZONETTA ... *d'Ambrosio*
3. SCHERZANDO (Piano Concerto in G minor) ... *Saint-Saëns*
4. SONG, "POOR BUTTERFLY" ... *Raymond Hubbell*
5. "WITCHES' DANCE" (Piano Solo) ... *Ed. McDowell*
6. VALSE DE CONCERT ... *Leschetitzky*
7. "AIRS AND GRACES" ... *Lionel Monckton*
8. POLONAISE ET VALSE ... *Chopin*
9. PETITE BALLET JAPONAISE ... *Ernest Bucalossi*
   (I. "The Garden of Nashi-San." II. "The Wedding Feast." III. "Dance of a Thousand Lanterns.")

Stage Manager	W. T. LOVELL
Acting Manager	J. E. HOUSTON
General Manager	T. B. VAUGHAN

The Weekly Dispatch

(116th YEAR)

LONDON: Carmelite House, E.C. 4.

SEPTEMBER 2, 1917.

NOT TOO OLD AT 75.

Last night's revival of "A Pair of Spectacles" at Wyndham's Theatre was a notable event, for it revived a play that only John Hare could give us, and he, after a retirement of nine years, and at the age of 75, returned to the stage to play his original part. Sir John Hare first produced "A Pair of Spectacles" at the Garrick Theatre in 1890, a year after that house had been built for him by W. S Gilbert. He has played it by royal command on three occasions, twice at Windsor Castle and once at Balmoral. Mr. Gerald du Maurier is playing young Dick in the present revival. GOOD EVENING.

THE TIMES

MONDAY, SEPTEMBER 3, 1917.

Sir John Hare has devoted most of his long career as an actor to the playing of old men. They have all been different old men, though one or two little tricks—say, of the method of scratching the face—have been common to all. They have been good and bad, ugly and beautiful, grave and ridiculous, high-born and low. But from them all one old man has emerged by a special quality. The old man is Benjamin Goldfinch, and the quality is dearness. Most of the others have been brilliant feats of acting—quite apart from the mere cleverness demanded of a young or youngish man who is to personate an old man. The character, as distinct from the mere externals of "character-acting," has been realized and vividly expressed. But in Benjamin Goldfinch, more than any of the others, the character (which in this case is the dearness) has seemed to radiate from inside, with never a suspicion of its being assumed from the outside. This, as people say, *is* the very fellow. And thanks to Sir John Hare's achievement in acting of the highest and rarest kind, this *Pair of Spectacles* turns from a trivial little sentimental comedy, as full of superficial and technical absurdities as can be, into an affecting, a touching, a deeply charming play, that "gets home" to the spectator's sensibilities in a degree absurdly out of proportion to its significance. We cannot bear Benjamin Goldfinch to be unhappy, suspicious, disappointed; because Sir John Hare has made Benjamin Goldfinch as much our own dear old friend as if he were "real."

There were a few natural little touches of nervousness in the interesting *débutant* whom Mr. Gerald du Maurier has engaged for Wyndham's Theatre; but they soon passed off, and we saw once more our own dear Benjamin just as we heard, at the fall of the curtain, the John Hare who was always hard to beat at the art of after-curtain speaking. Miss Kate Rorke, too, in her old part of Mrs. Goldfinch, helped us to defy the flight of time, being as gracious and as young as ever; and Mr. Will West made a first-rate Gregory. Mr. du Maurier found no difficulty in shedding 22 years and becoming once again the boy who played Dick Goldfinch at the Garrick Theatre, with his actor-managership far ahead of him; and Mr. Sam Sothern and the others did what they had to do with a promise, at least, of the finish, which Wyndham's Theatre has inherited and developed from Sir John Hare's Garrick of the 1890's.

THE PACIFISTS

MR. HENRY ARTHUR JONES'S NEW PLAY

On Tuesday Evening, 4 September

MR. PERCY HUTCHISON

AND

MR. HERBERT JAY

WILL PRODUCE

THE PACIFISTS

A PARABLE IN A FARCE

IN

THREE ACTS

SHOWING HOW CERTAIN CITIZENS OF MARKET PEWBURY
ACTED UPON THE EXALTED PRINCIPLE OF PEACE
AT ANY PRICE, AND HOW THE TOWN
FARED IN CONSEQUENCE

BY

HENRY ARTHUR JONES

[P.T.O.

THE PLAY IS DEDICATED

To the tribe of Wordsters, Pedants, Fanatics, and Impossiblists, who so rabidly pursued an ignoble peace, that they helped to provoke a disastrous war; who having provoked a disastrous war, have unceasingly clamoured against its effectual prosecution; who throw dust in their own eyes, lest they should perceive the noonday truth; whom neither history, nor reason, nor thundering facts can teach; whom to convict of having been woefully and blindly wrong in the past, does but drive to be wilfully and madly wrong in the future; who might justly be regarded as pitiable figments of farce, if their busy mischief were not still seeking to bring about the tragedy of a delusive and abortive peace.

PERSONS REPRESENTED ARE

PEEBODY	MR. SEBASTIAN SMITH
FERGUSSON (A butcher)	MR. SAM LIVESEY
WEECH (Mayor of Market Pewbury)	MR. LENNOX PAWLE
BELCHER (Peebody's uncle)	MR. CHARLES GLENNY
MOCKITT (A policeman)	MR. JOHN EAST
THE RED-HAIRED SHOPMAN	MR. ARTHUR CHESNEY
SUSANNA PEEBODY	MISS ELLIS JEFFREYS
PENELOPE (The servant at Peebody's)	MISS RITA OTWAY

The scene is laid in the parlour at Mr. Peebody's in Sheep Street, Market Pewbury, and the characters belong to the best tradesman class in that ancient and reputable town.

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THE TIMES

WEDNESDAY, SEPTEMBER 5, 1917.

Aliquando dormitat. If the "good Homer" may be allowed that occasional privilege, why not Mr. Henry Arthur Jones? After all the solid and often brilliant work he has done for our English drama, who will grudge him just one little nap? If only we could have shared it with him! But there is the penalty of playgoing; though the playwright may be slyly giving his mind a rest, the audience must keep on the alert—if only on the chance that, with patience, something good, some bright line, some touch of nature, some happy thought, *may* turn up. Last night at the St. James's the audience burst into frequent laughter, so that one assumed the good thing to have happened, somewhere, somehow; but one could only conjecture; for oneself one was miserably, tragically, conscious of having failed to catch the good thing.

You were given to understand that there were only two policemen in Market Pewbury, and as one was a martyr to rheumatism and the other was absent for domestic reasons, the town was given over to the tyranny of the local butcher, who enclosed commons, drove other men's wives down the High-street in dog-carts, and shut up their mothers in coal-cellars. Someone called a pugilist to the rescue, and the pugilist ducked the butcher in the canal, and all was well.

That, for what it is worth in the way of diversion, you were given to understand. But you had to take it all on trust. People came rushing in, like the messengers in a Greek tragedy, to say it had happened outside. What you did see was a couple of "pacifist" Market Pewburyites, hearing all about it. One (with Dundreary whiskers) was the Mayor, the other was the husband, who, thanks to no effort of his own, just escaped the fate of George Dandin. Did he escape it after all? Perhaps not. For at the fall of the curtain the wife seemed as ready to bolt with the pugilist as she had been with the butcher.

Thus ran the farce. The author tells us it is a parable into the bargain. Two stools, you see, and no one need be surprised at the proverbial result. Yet it is only right to say that laughter was heard, quite often, and Mr. Jones was therefore warranted in thanking the audience at the end of the evening and praising his company, particularly Miss Ellis Jeffreys, who for once played a vulgar woman and, to our thinking, wasn't a bit like it. Incidentally, he announced that the American Ambassador was in the house, and praised him, too. About that we can all agree—but when Mr. Page comes to write his recollections, like Mr. Gerard, we hazard the prediction that he will discreetly leave last night out.

THE MEDIOCRE "PACIFISTS."

Henry Arthur Jones's new play "The Pacifists," to my mind, is a very feeble farce with a lot of exceedingly dull characters talking about things that happened out of sight, or were going to happen. The author in his speech said it was 40 years since he first came before the public. In the interval he has written many good comedies, and let us hope that he will write many *more* good comedies, but a play in which not a single member of the company could make his or her part interesting is not worthy of Henry Arthur Jones. To be quite fair, however, I must say that it evoked a great deal of laughter and applause.

J. W.

SHAFTESBURY THEATRE.

Licensed by the Lord Chamberlain to Mr. EDWARD LAURILLARD

GEORGE GROSSMITH

EDWARD LAURILLARD

"ARLETTE"

CAST

WINIFRED BARNES

JOSEPH COYNE

Arlette

Prince Paul of Peranja

155

Synopsis of Scenery—

ACT I — The Prince's Private Apartment in the Palace. *R. McCleery*

ACT II. — The Casino. *H. B. Ogden*

ACT III — The Council Hall in the Palace. *Marc Henry*

[illegible] by LEONARD HORNSEY.

MUSICAL NUMBERS.

Act I.

[illegible]

Act II.

[illegible]

Act III.

[illegible]

[illegible] Act I. and II. and between Acts II. and I.

[illegible] by BRANSBURY, BROWN & LOVEDAY

[illegible] designed by COMELLI [illegible] executed by HILLS POTTER [illegible] Act II. Dresses [illegible] MISS LAIR'S Dresses designed by REGGIE DEAN [illegible] PHILLIPS. Miss BARNES' Dresses [illegible] PERSON'S Dresses [illegible] by DAPE [illegible] DAIS IN LEWIS [illegible] & MAYNE. [illegible] Properties by [illegible]

Subsequent Evenings at 8.15 — Matinees: Wednesday and Saturday at 2.15

First Matinee, Saturday, September 8th.

[illegible] Mr. WM. BRADLEY [illegible]

[illegible] STANLEY

SHAFTESBURY THEATRE

6/9/17

Orch. Stall

H 21 LEFT

The Weekly Dispatch

(116th YEAR)

LONDON: Carmelite House, E.C. 4.

ORIGINAL SUNDAY PAPER

SEPTEMBER 9, 1917.

"ARLETTE" A SUCCESS.

It was almost an old-time Gaiety first-night audience that gathered in the Shaftesbury Theatre on Thursday for Grossmith and Laurillard's new management of that theatre and their production of a new musical play called "Arlette." The programme described it as an "operette," but it ought not to have been handicapped by any such misdescription, for it is a right good, jolly, tuneful musical play, with no more musical scheme to it than a revue. It has five authors, three composers, and two lyric writers, and right well has the combination worked.

It undoubtedly has built up in "Arlette" a musical play that everybody will go to see, and Joseph Coyne is as good in it as he was in "The Merry Widow." There are songs everywhere through its three acts that will be sung, whistled, hummed, and strummed, and of these, if a selection had to be made, I would take "Cousinly Love," "The Telephone" duet, "Someone Very Like You," "Didn't Know the Way," and "The People's King." They are good enough to make a name for any musical play, yet they are only a few of the choice things in this big winner at the Shaftesbury.

STANLEY LUPINO, C-I-C.

One reason why "Arlette" is good company is that it has a romantic story of a prince (Joseph Coyne), with a happy, natural manner, who runs his palace as an American undergraduate might do if he had not five cents worth of respect for Balkan royal traditions. The particular prince in this story makes a sergeant (Stanley Lupino) commander-in-chief of his army, with instructions to bring him a cup of tea every morning, and this fellow, with two of the drollest gendarmes imaginable, who turn up when there is trouble, make with Joseph Coyne, the quartette on whom the honours of the great first-night success rested.

A GREAT CAST.

Leonard Mackay and Winifred Barnes were given the chief musical numbers, but the scenes that caught the fancy of the house had (one could depend on it) Joseph Coyne, Stanley Lupino, and the two French actors, Ivan Servais and Lucien Mussière, well in the front of the picture. These French actors are the drollest fellows I have seen in musical comedy. The new managers of the Shaftesbury Theatre have every part in the play well cast, and, what is more, have brought in several Gaiety girls who help to the general success. When the curtain fell after the first performance the audience could hear the company cheering merrily on the stage behind it. They cheered as we filed upstairs, and we could hear them as we crept reluctantly out of the warm theatre into the rain-swept, muddy street.

NEW THEATRE

Proprietors . . . . . SIR CHARLES WYNDHAM and MISS MARY MOORE.

Under the Management of Mr. DION BOUCICAULT.

FRIDAY, SEPTEMBER 7th, 1917, and Every Evening at 8.30.
MATINEES Every Thursday and Saturday at 2.30.

"Trelawny of the 'Wells'"

An Original Comedietta in Four Acts by ARTHUR W. PINERO

THEATRICAL FOLK.

James Telfer	Of the Bagnigge-Wells Theatre	...Mr. WILLIAM FARREN
Augustus Colpoys		... Mr. E. M. ROBSON
Ferdinand Gadd		... Mr. FRANK DENTON
Tom Wrench		... Mr. BEN WEBSTER
Mrs. Telfer (Miss Violet Sylvester) ...		... Miss ANNE WALDEN
Avonia Bunn		... Miss HILDA TREVELYAN
Rose Trelawny		... Miss IRENE VANBRUGH
Imogen Parrot	(Of the Royal Olympic Theatre)	... Miss NINA SEVENING
O'Dwyer	(Prompter at the Pantheon Theatre)	... .. Mr. W. G. FAY
Members of the Company of the Pantheon Theatre		... Miss DOROTHY STEPHEN ... Mr. GARRETT HOLLICK ... Mr. WILL BISHOP
Hall-keeper at the Pantheon		... Mr. ARTHUR JACKSON ... ... Mr. JOHN NOLAN

NON-THEATRICAL FOLK.

Vice-Chancellor Sir William Gower, Kt.		... Mr. DION BOUCICAULT
Arthur Gower	(his Grandchildren)	...Mr. MARTIN LEWIS
Clara de Fœnix		... Miss ETHEL WELLESLEY
Miss Trafalgar Gower		... Miss MAY WHITTY
Captain de Fœnix ... ... (Clara's Husband) ..		... Mr. WILLOX CADOGAN
Mrs. Mossop		... Mrs. ROBERT BROUGH
Mr. Ablett		... Mr. LICHFIELD OWEN
Charles		.. Mr. ARTHUR CLEAVE
Sarah		... Miss POLLIE EMERY

ACT I. Mr. and Mrs. Telfer's Lodgings at No. 2, Brydon Crescent, Clerkenwell. May.
ACT II. At Sir William Gower's in Cavendish Square. June.
ACT III. Again in Brydon Crescent. December.
ACT IV. On the Stage of the Pantheon Theatre A few days later.
Period ... Somewhere in the early 'Sixties.

OTE—BAGNIGGE (locally pronounced Bagnidge) WELLS—formerly a popular mineral spring in Islington, London, situated not far from the better emembered Sadler's-Wells. The gardens of Bagnigge-Wells were at one time much resorted to; but, as a matter of fact, Bagnigge-Wells, unlike Sadler's-Wells, has never possessed a playhouse. Sadler's-Wells Theatre, however—always familiarly known as the "Wells"—still exists. It was rebuilt in 1876-77.

The Play produced under the direction of Mr. Dion Boucicault.
Scenery painted by Messrs. W. Hann & Son.

OTHER WELCOME STRANGER.

inero's delightfully amusing comedietta relawny of the Wells" deserves to prove attraction at the New Theatre, where n Boucicault revived it on Friday even- With the exception of a single per- ance given in Navy Week last July, it not been played since Charles Froh- revived it during that repertory n that he attempted so splendidly (and what a loss!) in the Duke of York's atre in the spring of 1910. "Tre- y" did well in that season. It got a ter number of performances (42) than hing else, but the London public does want, and there is no necessity for, re- ory theatres, and so "Trelawny," like r pieces, was retired. It was first pro- in January 1898.

J. W.

THE PLAYHOUSE

Sole Lessee . . . FRANK CURZON

Under the Management of

FRANK CURZON and GLADYS COOPER.

WEDNESDAY, SEPTEMBER 12TH, 1917

AND EVERY EVENING at 8.30

MATINEE Every THURSDAY and SATURDAY at 2.30

(First Matinee Saturday, September 15th, at 2.30)

"THE YELLOW TICKET"

AN ORIGINAL PLAY

BY MICHAEL MORTON

Characters in the order of their appearance:

Margery Seaton	VIOLET CAMPBELL
John Seaton	HERBERT BUNSTON
Bogolsky	H. LANE BAYLIFF
Marya Varenka	GLADYS COOPER
Julian Rolfe	ARTHUR WONTNER
Count Nikolai Rostov	A. SCOTT-GATTY
Baron Stepan Andreyeff	ALLAN AYNESWORTH
Pavl Paciac	CHARLES B. VAUGHAN
Peter	A. LOUBIMOFF
Monsieur Zoubatoff	SYDNEY VALENTINE

Synopsis of Scenery:

ACT I. Mr. Seaton's Sitting-Room in the Hotel d'Europe, St. Petersburg (Afternoon)

ACT II. At Baron Andreyeff's (The Same Night)

ACT III. The Bureau of the "Okhrana" (Secret Police) the following Afternoon

Scenery by J. A. Fraser.

The Action of the Play passes in St. Petersburg before the War

THE PLAY PRODUCED UNDER THE DIRECTION OF THE AUTHOR

Ladies' Costumes by Ann Talbot, Ltd., St. George's Street, Hanover Square, W.

Uniforms by Messrs. B. & J. Simmons & Co., 7 & 8, King Street, Covent Garden, W.C.

KENDAL GRIMSTON'S QUARTETTE

will play Selections from their Repertoire during the intervals.

General Manager	T. B. VAUGHAN
Acting Manager	H. M. THORBURN
Stage Manager	OSWALD MARSHALL

"THE YELLOW TICKET."

The "star" cast announced to appear in Michael Morton's new play, "The Yellow Ticket," brought about an extraordinary demand for seats for the first performance, and the Playhouse never sheltered a more representative audience than that of Wednesday evening. Gladys Cooper, Allan Aynesworth, Arthur Wontner, and Sydney Valentine is a great combination, and, of course, an expensive one, so no wonder the demand for seats should have been very great. "The Yellow Ticket" is a melodrama the scene of which is in Russia and the heroine is a young and beautiful Jewess who in order to leave her home is compelled to take the passport known as "The Yellow Ticket," a passport issued only to women who have decided to lead an abandoned life. In this play the young woman makes use of the privilege of freedom of movement conferred by the "ticket," but does not lead the life the holder of it is expected, by the police, to do.

FIRST-NIGHT SUCCESS.

In the first act of "The Yellow Ticket" the young woman is found employed teaching Russian to the daughter of a wealthy Englishman newly arrived in St. Petersburg. Influential officials on friendly visiting terms with the Englishman discover the girl, and from various motives denounce her. This act, which is really the setting out only of the story, is much the best part of the drama, for although the events that follow are exciting and tense enough at moments, they are not convincing, and towards the end the interest weakens. I must say that the first-night audience appeared wholly satisfied with the play and its performance. They liked it, and they said they did, and for many minutes they kept their seats applauding author and players, and recalling them again and again. The people who pay make the successes.

F.W.

THE TIMES

THURSDAY, SEPTEMBER 13, 1917.

Though the world will be turned upside down after the war, and, as some of us think, serve it right, there is one corner of it which we must all unite to preserve intact: the country of melodrama. It must be maintained if only for the sake of its Secret Police, those dear fellows who prowl along the corridors after the innocent heroine, and with their inimitable sneer remind her champion (a gallant Englishman, of course) that he is not in England now.

As there are some half-dozen Secret Policemen in Mr. Michael Morton's play, from Chief and Deputy-Chief downwards, it commands at once our best sympathies. The whole half-dozen are after a lady with a yellow ticket, which in the country concerned (why name it? melodrama knows no frontiers) is the badge of prostitution. Now the lady is quite spotless; how came she, then, with such a badge? Well, she is a Jewess (played by Miss Gladys Cooper—and you must take her word for it, certainly not her face), and in her country Jewesses may not have passports. Being in urgent need of a passport, she was half-tricked, half-driven into accepting this particular yellow passport, which is also a *passe partout*.

After that the Secret Police were always on her track, bullying her, grasping her wrists with their iron hand; branding her as infamous before deeply shocked English visitors. As for their Chief, he exercised a Chief's *droit de seigneur*, or tried to, with doors locked and his official uniform exchanged for what he calls a lighter costume (we fear he borrowed this from Mr. Wu), but the lady in defence of her honour killed him with her hatpin, as La Tosca killed another Chief of Secret Police with a table-knife.

Thereafter she was committed to the tender mercies of the Deputy Chief, and would have fared ill but for the intervention of her gallant Englishman (a journalist of international renown), who got the British Ambassador to telephone, when, of course, the cause of virtue and justice immediately triumphed.

With Mr. Aynesworth, very plausible, for the Chief, and Mr. Valentine, very feefawfumish, for the Deputy, and Mr. Wontner, as honest as the day, for the gallant Englishman, you have an ideal equipment for Secret Police melodrama. And where could you find a sweeter, fresher, daintier Secret Police victim than Miss Gladys Cooper?

Plays

ROYAL ADELPHI THEATRE

STRAND, W.C.

(Licensed by the Lord Chamberlain to ALFRED BUTT
Sole Proprietors: Messrs. A. & S. GATTI.)

Sole Lessees — MUSICAL PLAYS, Ltd.
Managing Director — ALFRED BUTT.

FRIDAY, SEPTEMBER 14th, and
EVERY EVENING AT 8.

ALFRED BUTT PRESENTS
THE NEW MUSICAL COMEDY, in Two Acts,

"THE BOY"

(Founded on Sir ARTHUR PINERO'S Play "The Magistrate")
BY FRED THOMPSON.
Music by LIONEL MONCKTON and HOWARD TALBOT
Lyrics by ADRIAN ROSS and PERCY GREENBANK

MUSICAL DIRECTOR — HOWARD TALBOT

PRICES

Private Boxes, £1 11s. 6d. to £5 5s. Orchestra Stalls, 10s. 6d.
Balcony Stalls, 7s. 6d. Upper Circle, First Two Rows, 5s.;
Other Rows, 4s. Pit, 2s. 6d. Gallery, 1s.

BOX OFFICE (Mr. A. P. OXLEY) 2615 Gerrard and 8886 Gerrard.
Open Daily 10 am. to 10.

All the Male Members of the cast and in the Theatre are either ineligible, exempted or attested for military duties, or have served and been discharged from the Army.

Cast of the Play

Mr. MEEBLES (*Magistrate at Bromley Street Police Court*) — **W. H. BERRY**

Millicent Meebles (*late Cavanagh*)	MAISIE GAY
Hughie Cavanagh (*Her Son*)	DONALD CALTHROP
Diana Fairlie (*Her Sister*)	NELLIE TAYLOR
Colonel Bagot (*from Bengal, retired*)	C. M. LOWNE
Albany Pope (*of Lloyds'*)	PETER GAWTHORNE
Joy Chatterton (*a Flapper*)	BILLIE CARLETON
Katie Muirhead (*Hughie's Music Mistress*)	HEATHER THATCHER
Mr. Burridge (*Magistrate of Bromley Street Police Court*)	W. H. RAWLINS
Juniori Fratti (*Proprietor of the Cosmos*)	ANDRE RANDALL
Napoleon (*a Waiter*)	T. DEL LUNGO
Mr. Honeyball (*Chief Clerk at Bromley Street*)	GEORGE ELTON
Inspector Eason	F. RUSSELL
Sergeant Dix (*of the Metropolitan Police*)	W. MATTHEWS
Constable Styles	GEORGE WILSON
Cash (*Servant at the Meebles'*)	EDDIE GARR
Turner (*Maid at the Meebles'*)	DOROTHY MUNROE
Cuthbert Sutton	R. G. SYDNEY
Lyall Hewson-Galway (*Guests at the Meebles'*)	H. B. LANE
An Elderly Lady	MARIE CLAVERING
Tich Ridley (*a Young Man*)	P. MADGEWICK
Doris Cuddley (*Friends of Joy*)	GWEN HUGHES
Winnie Sweet	DORA FRASER

Flappers (*Friends of Hughie*): Irene Russell, Margot Drake, Eileen Grey, Dorothy Wordsworth, Cherrie Carver, Eve Kelly, Peggy Maurice, Jill Wilks.

Guests at the Meebles': Amy Preston, Margot Erskine, Elizabeth Beecholm, Molly Ramsden, Phyllis Gwynne, Joan Meynell, Kate Zoller, Maisie du Freyne.

The Play produced by ROBERT COURTNEIDGE.

Dances arranged by OYRA and GEORGE SHURLEY.

Act. I.	-	Mr. Meebles' House at West Hampstead	*Terraine*
Act. II.	Scene 1	The Cosmos Hotel, Verrey Street, W.C.	*Tritschler*
	Scene 2	The Magistrate's Room, Bromley Street	*Howden*
	Scene 3	Garden of Meebles' House	*McCleery*

Special Dance in Act II by JEAN CASTENER and HYLDA LEWIS

Dresses in Act I by Maison Chic (from designs by Herbert Norris).
Act II., Sc. 1, by Elspeth Phelps (from designs by Richard Ellett).
Act II., Sc. 3, by Madame Idare.
Men's Clothes by Doherty & Yell, and Morris Angel & Son.
Hats by Maison Lewis. Shoes by Rayne. Wigs by Clarkson.

Stage Manager	ERNEST STOCK
Acting Manager	SPENCER COWAN
Business Manager	CHARLTON MANN

The Weekly Dispatch

(116th YEAR.)

LONDON: Carmelite House, E.C. 4.

ORIGINAL DISPATCH

SEPTEMBER 16, 1917.

MUSICAL COMEDY'S BOLD BID.

Musical comedy is making a bold attempt this autumn to put up a serious fight with revue. "The Boy," presented by Alfred Butt at the Adelphi Theatre on Friday evening, is the third to make its appearance in the short space of three weeks. It is a well-staged play, with a clearly told story founded on Pinero's well-known farce "The Magistrate," and with W. H. Berry in the title role had much to recommend it. What W. H. Berry makes of a part on the first performance of a new piece and what he does with it a month later are wholly different effects, for, like all reliable stayers, he takes things quietly at the start.

There is great promise of rich comicality in his character of the magistrate who goes to a night club and "sees life," and although very funny on Friday, he was nothing like what he will be in three or four weeks. As a matter of fact, the best-acted part on the first evening was that of Donald Calthrop, an invaluable performance for a "first night." Nellie Taylor, I must also say, acted charmingly, looked very pretty, and danced delightfully.

"The Boy" is given in two acts and four scenes, is a musical romp without rest, and has a merry as well as handsome chorus to add to its many attractions—including a comical story.

J. W.

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Plays

THE QUEEN'S

Managing Director
MR. ALFRED BUTT

Queen's Theatre

Mr. PERCY HUTCHISON
PRESENTS

"THE OFF-CHANCE"

A FOUR-ACT COMEDY
By R. C. CARTON

Duke of Burchester	PERCY HUTCHISON
Lord Cardonnell	STANLEY TURNBULL
Sir George Rainsford, Bart., M.P. ...	J. H. BARNES
Cornelius Jeffcott Bayne	PAUL ARTHUR
Major Bagleigh	LYSTON LYLE
Mr. Brunson	ARTHUR CULLIN
Deade *(his Clerk)*	EDWARD NIMMO
Meecher	F. G. THURSTANS
Lethbridge	KEITH KENNETH
Duchess of Burchester	MARY GLYNNE
Lady Rainsford	MAY WARLEY
Madame Maria de Blanca	KATHERINE CAREW
Mrs. Meecher	ALICE MANSFIELD
Watson	VIOLET HARLEY
Lady Cardonnell	MISS COMPTON

AND

Commissionnaires, Waiters, and Guests at the Gresham Hotel.

FIRST PERFORMANCE ON ANY STAGE.

QUEEN'S THEATRE
E
19/9/17
Orch. Stall
J12
To be retained

Synopsis of Scenery

ACT I.	**Offices of Messrs. Brunson & Fewkes** *(Morning)*
ACT II.	**The Lounge of the Gresham Hotel** *(Evening)*
ACT III.	**The Duke of Burchester's Flat** *(Late Evening)*
ACT IV.	**The Bungalow, Chipham, near Shepperton** *(Night)*

All Men employed at this Theatre have complied with the Military Service Act.

Business Manager - Mr. WALLACE STRANACK
Stage Manager - Mr. CLAUDE EDMONDS

THE TIMES

THURSDAY, SEPTEMBER 20, 1917.

The world of Mr. Carton is very much the world of M. Capus. By all means let us make the best of both worlds. You won't find good or bad people there, only good fellows or bad losers. The ethical code is simple: play the game and, anyhow, be cheery. If, into the bargain, you can take a hand at poker, spot a winner at Kempton, and talk American slang, all shall be forgiven you.

But Mr. Carton has one advantage over M. Capus; he has Miss Compton. Of all his good fellows she is the chief. She knows more slang than any of the others. She outdoes them all in cheeriness. She goes steadily over all obstacles like a Tank on the Western front. Imperturbability, thy name is—whatever Miss Compton's baptismal name happens to be. (No theatrical programme has ever revealed the secret.) You need pay no particular attention to what she does in regard to the plot; be content with what she is. In this play she enters the plot (barges into it, would probably be her own expression) rather absurdly, when you come to think of it. To reconcile her young daughter, Duchess of Burchester, to his graceless grace, who was meditating elopement with a *ballerina*, she invents a counter-elopement for the Duchess with a safe American millionaire. It seems a rather roundabout scheme, but pray don't trouble about it. Just watch Miss Compton playing poker. (Or is it euchre or perhaps polo? These games are dreadfully confusing to the unworldly.) Watch, then, Miss Compton imperturbably playing whatever game it is, and detecting the card-sharper, and quietly getting rid of him, not with moral rebuke (which would be quite a false note in the Carton world) but cheerfully, charitably, almost sympathetically. Listen to her discussing the Duke's *amour* with the dancer. Is she shocked? Not a bit. You can tell her anything, and she won't turn a hair. She accepts all the facts of life with indulgence, particularly the shady ones, like a Montaigne or a Renan.

For how many years have we seen her doing this sort of thing? Anyhow, she is not tired of it yet; no more are we. Indeed, we think she did it better than ever last night, more imperturbably, more cheerily. All her comrades take their note from her and help to lull you into the proper mood for the Carton world, where good humour and sportsmanship are the cardinal virtues and your austere precisian would be a tiresome intruder. He did not intrude at the Queen's last night. It was an evening of Renanism in practice.

The Weekly Dispatch

(116th YEAR)

LONDON: Carmelite House, E.C.4.

ORIGINAL DISPATCH

SEPTEMBER 23, 1917.

SORE RIBS.

At the first night of R. C. Carton's new comedy "The Off Chance" at the Queen's Theatre I sat beside Mr. Eustace Ponsonby, lyricist, author, first-nighter, the man with the heartiest laugh in London. As all who have seen "The Off Chance" well know, the author has sewn the dialogue with amusing phrases, remarks, and aphorisms, and the further the play proceeds the more numerous they become until the fourth act, when there is a veritable downpour of witty lines. Mr. Eustace ("Scrobie") Ponsonby was in his element. His laughs came on like a creeping barrage. He roared with delight. His elbow struck into my ribs every minute, and when he took his breath again, sharp came his remark, "*That's a good line.*" He had no time to gather my opinion, for he was off again with another roar, followed by "That's a good line." So the evening went to a roar of laughter and a tattoo beaten on my poor ribs.

ANOTHER VIEW.

Now, how can I tell you what the play was about? There was a duke, a very silly fellow, I thought, and a young duchess equally lacking in distinction, and I am told the four acts were devoted to schemes to reconcile this uninteresting couple. I remember, too, that Miss Compton (the wife of the author) had an endless supply of good things to say, and that she delivered them in her own characteristically unemotional way that remains as effective as ever. I thought Paul Arthur was excellent, and that Lyston Lyle's bit of character acting as a bad captain who played a good game of cards was the best of the evening, and, above all, I seemed to feel that I had often seen much the same sort of play before, only the others were not so long.

And now, gentle reader, can you tell me why so many dramatic authors were present at the first night of "The Off Chance"? I saw W. J. Locke, Walter Hackett, Louis N. Parker, Edward Knoblock, Dion Calthrop, Henry Arthur Jones, H. V. Esmond, Haddon Chambers, and Harold Terry "sprinkled" about the stalls. J. W.

QUEEN'S THEATRE
Shaftesbury Avenue, W.
Licensed by the Lord Chamberlain to ALFRED BUTT

MR.
Percy Hutchison
Announces the Production
ON
WEDNESDAY,
SEPTEMBER 19th,
OF

THE OFF CHANCE

A Four-Act Comedy
By R. C. CARTON

Mr. PERCY HUTCHISON
Miss MARY GLYNNE
and
Miss COMPTON

Every Evening at 8.30
MATINEES: Wed. and Sat at 2.30

ENTERTAINMENTS TAX.

THE NEW SCALE.

TABLE PREPARED BY THE THEATRICAL MANAGERS' ASSOCIATION.

FINANCE ACT, 1917.

NEW RATE OF ENTERTAINMENTS TAX, BEGINNING OCT. 1, 1917:—

On payment for admission for each Person (*exclusive of Tax*), not exceeding	Tax.
2d.	½d.
3d., 4d.	1d.
5d., 6d., 9d.	2d.
1/-, 1/6	3d.
2/-, 2/6	4d.
3/-, 3/6, 4/-, 5/-	6d.
6/-, 7/6, 10/6, 15/-, 17/6, 20/-	9d.
1 gn. (21/-)	3/-
1½ gns. (31/6)	4/-
£2 (40/-)	4/6
2 gns. (42/-)	5/-
2½ gns. (52/6)	6/-
3 gns. (63/-)	7/-
4 gns. (84/-)	9/-
5 gns. (105/-)	11/-

and so on at the rate of 2s. for the first 15s., and 6d. for every 5s. or part of 5s. over 15s

TAX ON BOXES.

A Ticket for a Box must be marked with the Total Admission Price and the Number of Persons to be admitted by it, and the Tax must be calculated for that Number of Persons at the proportionate price of admission for each.

A Box Ticket may be marked always to show the same maximum number or with a less number if wished by the purchaser.

Single seats may be sold in Boxes and taxed at the price paid for each.

SCALE OF TAX ON BOXES.

	Total Tax Chargeable.
10/- Box—	
1 person	1/6
2 persons	1/6
3 persons	2/3
10/6 Box—	
1 person	1/6
2 persons	2/-
3 persons	2/3
15/- Box—	
1 person	2/-
2 persons	2/-
3 persons	2/3
4 persons	3/-
20/- Box—	
1 person	2/6
2 persons	3/-
3 persons	3/-
4 persons	3/-
21/- Box—	
1 person	3/-
2 persons	3/-
3 persons	3/-
4 persons	4/-
25/- Box—	
1 person	3/-
2 persons	4/-
3 persons	4/6
4 persons	4/-
5 persons	3/9
6 persons	4/6
30/- Box—	
1 person	3/6
2 persons	4/-
3 persons	4/6
4 persons	4/-
5 persons	5/-
6 persons	4/6
31/6 Box—	
1 person	4/-
2 persons	5/-
3 persons	4/6
4 persons	6/-
5 persons	5/-
6 persons	6/-
40/- Box—	
1 person	4/6
2 persons	5/-
3 persons	6/-
4 persons	5/-
5 persons	7/6
6 persons	6/-
42/- Box—	
1 person	5/-
2 persons	6/-
3 persons	6/-
4 persons	6/-
5 persons	7/6
6 persons	6/-

	Total Tax Chargeable.
50/- Box—	
1 person	6'6
2 persons	6/-
3 persons	7/6
4 persons	8/-
5 persons	7/6
6 persons	9/-
52/6 Box—	
1 person	6/-
2 persons	7/-
3 persons	7/6
4 persons	8/-
5 persons	7/6
6 persons	9/-
60/- Box—	
1 person	6/6
2 persons	7/-
3 persons	7/6
4 persons	8/-
5 persons	10/-
6 persons	9/-
63/- Box—	
1 person	7/-
2 persons	8/-
3 persons	9/-
4 persons	10/-
5 persons	10/-
6 persons	9/-
80/- Box—	
1 person	8'6
2 persons	9/-
3 persons	10/6
4 persons	10/-
5 persons	12/6
6 persons	12/-
84/- Box—	
1 person	9/-
2 persons	10/-
3 persons	10/6
4 persons	12/-
5 persons	12'6
6 persons	12/-
100/- Box—	
1 person	10/6
2 persons	11/-
3 persons	12/-
4 persons	12/-
5 persons	12/6
6 persons	15/-
105/- Box—	
1 person	11/-
2 persons	12/-
3 persons	12/-
4 persons	14/-
5 persons	15/-
6 persons	15/-

Plays

ST. JAMES'S THEATRE

KING STREET,

ST. JAMES'S STREET, S.W.

September 25th, 1917.

PERCY HUTCHISON & HERBERT JAY request the honour of your presence on Saturday Afternoon next, September 29th, at 2.30 p.m. punctually to witness the revival of

"THE LIARS"

A Comedy in Four Acts

By HENRY ARTHUR JONES

If unable to be present, kindly return the ticket to

E. ARNOLD,

Box Office.

P.T.O.

CAST:

Col. Sir Christopher Deering	AUBREY SMITH
Edward Falkner	LANGHORNE BURTON
Gilbert Nepean	SAM LIVESEY
George Nepean	G. STEPHENSON
Freddie Tatton	SEBASTIAN SMITH
Archibald Coke	ALFRED BISHOP (his original part)
Waiter at the "Star & Garter"	F. J. THURSTANS
Taplin	KEITH KENNETH
Footman	A. S. BARBER
Lady Jessica Nepean	MARY O'FARRELL
Lady Rosamund Tatton	Mrs. LESLIE FABER
Dolly Coke	MARIE HEMINGWAY
Beatrice Ebernœ	STELLA MERVYN CAMPBELL
Mrs. Crispin	JANNETTE STEER (her original part)
Ferris	DORA FELLOWES

ACT 1.

Scene: Tent on the Lawn of Freddie Tatton's House in the Thames Valley. After dinner on a Sunday evening.

ACT 2.

Scene: Private sitting-room Number Ten at the Star and Garter, Shepperton, on the following Monday evening.

ACT 3.

Scene: Lady Rosamund's waiting-room, Cadogan Gardens, Chelsea, on the Tuesday morning.

ACT 4.

Scene: Sir Christopher Deering's room in Victoria Street, on the Tuesday evening.

Time: The Present.

The Play produced by Mr. PERCY HUTCHISON and the AUTHOR.

Plays

THE TIMES

MONDAY, OCTOBER 1, 1917.

If it is highly probable that Hamlet was fat and scant of breath because Dick Burbage was it is quite certain that Lady Jessica Nepean was a silly little darling because Mary Moore's stage talent showed best so and that Sir Christopher Deering played (*con brio* and always *fff*) Mr. Worldly Wiseman because Charles Wyndham happened to be histrionically built that way. And so long as the part is played by the model this is "all werry capital." But to-day a fat Hamlet seems paradoxical and almost indecent, and with a change of players for Lady Jessica and Sir Christopher you begin to be a little disquieted about them. Do these feather-headed ladies, so good to flirt with, ever really attract the fierce passions and the deep devotions? And, whether they do that or not, do they ever really listen to Mr. Worldly Wiseman and humbly obey? If you come to that, does anyone ever really listen to Mr. Worldly Wiseman? Is he ever really allowed to take the floor as loquaciously and as domineeringly as Sir Christopher takes it?

These obstinate questionings cannot harm the merits of Miss Mary O'Farrell and Mr. Aubrey Smith. It is not the lady's fault if she obviously has a heart and brain many sizes bigger than Lady Jessica's. Mr. Aubrey Smith gets through his task of talking everybody down and over with an apologetic air—you can see with half an eye that he simply hates talking—and (like the legendary clubman who knew he was no gentleman) tries to pass it off with a pleasantry. But it remains true that the change of persons puts the comedy a little out of gear. The love interest became less than ever plausible. The *raisonneur* more than ever prompts you to cry "sit down" or "divide." Happily also it remains true that the comedy as pure comedy (in which aspect its love interest and its homiletics pass into the background) is as fresh and true and delightful as ever. The cardinal scene of cooperative lying is one of the choicest manifestations of the comic spirit our stage can show; if you came across it in any handbook alongside bits of Congreve and Sheridan you would feel it was in its natural place. But then you would miss Mr. Alfred Bishop, and that would be an irreparable loss. Mr. Bishop "created" and still creates (for it still seems brand-new) the unwilling liar, the honourable man lying under protest, the liar whose conscience plagues him in the very culmination of the lie. His pained, bewildered face, his nervous gestures, his querulous tone, are the very thing. After all, you say, acting does once in a way show itself for an art really fine.

2 : 206

London Pavilion
1/10/17
Fauteuil 11/6
PRESS
E 88A
To be retained

LONDON PAVILION.

This Week, Every Afternoon at 2.30.
Evening Performances, Friday & Saturday only at 8 30

The Canadian Military Choir

(By kind permission of the Commanding Officer)

In Selections from their Repertoire.

Conductor—Sergt. LEWIS ROBERTS.

Through the musical efforts of the Choir over TWO THOUSAND FIVE HUNDRED POUNDS has been raised for Charity.

By arrangement with
CHARLES MACDONA and H. V. ESMOND

"A Kiss or Two"

Tells what happened to three merry ladies and a susceptible soldier.

A ROMANTIC FARCE IN THREE ACTS, BY H. V. ESMOND.

CAST:

Captain Patrick Delaney ...	H. V. ESMOND
The Duke of Mallorie ...	JAMES LINDSAY
Sir John Godyer... ...	ERIC LEWIS
Mr. James Whibley ...	NIGEL PLAYFAIR
Harry Hatteras	ERIC COWLEY
The Club Steward ...	TIM RILEY
'Alf.	ROY LENNOL
'Erb.	BARRY LIVESAY
Lady Godyer	SABA RALEIGH
Mrs. James Whibley ...	NELLIE HOOSON
Mary	BARBARA HOFFE

Acts 1 and 2—The Golf Club.

Act 3—The Box Garden.

It all happens on a warm afternoon.

ROY LENNOL engaged by arrangement with Miss ITALIA CONTI

Under the direction of CHARLES MACDONA.

Stage Manager for Messrs. Macdona & Esmond ... ... E. F. SAXON

Manager	FRANK GLENISTER
Musical Director	KENNEDY RUSSELL
Stage Manager	SIDNEY GRATA

Plays

THE TIMES
TUESDAY, OCTOBER 2, 1917.

his is indeed a topsy-turvy world. Theatres changing into kinema palaces, and music- into theatres. The Pavilion Music-hall voted for the time being not only to the ntation of drama, but to that modernest of drama which in Shavian lingo is called conversation." People talk and crack in pairs, and some of them go out to play in pairs, while others left behind kiss in . It is the last occupation which fur- s the theme of the present entertainment. one has bet that gallant captain of High- rs H. V. Esmond, whose kilt is Scotch whose heart and brogue are Irish, that he t win a kiss from certain ladies within rtain time, and as the captain has a way him his brilliant success is foreseen from irst. That one of the ladies of the bet d be a duke's niece masquerading as a aid also need surprise no one, though actress concerned was perhaps a trifle conscientious in concealing the ducal . It is not, however, for its thread ry so much as for its pearls of conversa- that Mr. Esmond's little play amuses— cularly the talk between two eldorly s, played with infinite humour by Mr. Lewis and Mr. Nigel Playfair.

he Weekly Dispatch
(117th YEAR)
LONDON: Carmelite House, E.C. 4.
ORIGINAL DISPATCH
OCTOBER 7, 1917.

A COMEDY OF KISSES.

Theatrefolk pleased to be present at the conversion of a music-hall flocked to the London Pavilion for the first performance of H. V. Esmond's farce, "A Kiss or Two." Mr. and Mrs. Kendal, Miss Eva Moore, Lady Alexander, Mr W. J. Locke, Mr. Leonard Boyne (who must have wondered what part of Ireland had a man lived in with an Irish accent such as H. V. Esmond as the Irish hero of the play affected), Mr. Edward Knoblock, Mr. Monckton Hoffe, and others more or less connected with the stage, were in the stalls or boxes, and applauded "becomingly." The intention of the author to be amusing was evident, and the audience accepted his wish in a friendly spirit.

THE STORY.

The play was about a bet made by a Highlander with an Irish accent that he would kiss the first three women he met. The wives of the two "dull dogs" he met in a golf club pavilion were his first victims. The other—of course—was a young, pretty, and charming girl. Barbara Hoffe (wife of Monckton Hoffe) played this part, and looked it.

J. W.

GARRICK THEATRE

Lessees and Manager .. .. .. GILBERT MILLER

To-Night, Wednesday, October 10th, 1917, at 8.30.
First Matinee, Thursday next, at 2.30.

CHARLES HAWTREY and GILBERT MILLER

PRESENT

The Saving Grace

A COMEDY

BY C. HADDON CHAMBERS.

Blinn Corbett		CHARLES HAWTREY
William Hogg	*(his Manservant)*	.. A. E. GEORGE
Ripley Guildford		.. NOEL COWARD
Mrs. Corbett	*(Blinn's Wife)*	.. MARY JERROLD
Susan Plaine	*(Mrs. Corbett's Niece)*	.. EMILY BROOKE
Mrs. Guildford	*(Ripley's Mother)*	.. ELLIS JEFFREYS
Ada Parsons	*(Mrs. Corbett's Maid)*	.. MAY BLAYNEY

The action of the Play takes place at Mr. Blinn Corbett's Cottage at Minford, near London.

Time: the Autumn of 1914.

The Play produced by CHARLES HAWTREY.

MANAGER (for Charles Hawtrey and Gilbert Miller) .. CLARENCE HURST

STAGE MANAGER .. .. PATRICK QUILL

MUSICAL DIRECTOR .. .. KENDAL GRIMSTON

THE TIMES

THURSDAY, OCTOBER 11, 1917.

Whatever else the war destroys, the art of
medy seems safe. Mr. Haddon Chambers, at
y rate has not budged an inch. His new comedy
as rich in humour and in human nature as
ything he ever did. And it is presented by
e comedians—Mr. Hawtrey and Miss Jerrold
d Miss Jeffreys—who are as good as ever they
re. It was a real solace to be at the Garrick
t night. Amid a distracted and dissolving
rld you had here a sense of something in-
tructible and inviolable.

Somebody in the play reminds Mr. Hawtrey
e he is not so young as he once was. So much
better, we should say, for his art. It has
llowed, acquired a fine bouquet. He is still
ying his old part of the genial, irresponsible
aster." But the "waster" is now *sur le*
out, become amiably garrulous, a spoiled
and (Darby to Miss Jerrold's Joan),
the best of uncles. He knows when to leave
niece alone with an eligible young man. He
ows, too, where his wife leaves stray pieces of
r. The tradesmen are unpaid, but somehow
dinner table is furnished. He has publicly
en hands with the butcher. In critical
ents of impecuniosity he moralizes, as Mr.
wber did, but not in the same way, for there
thing of caricature about him. He is nature
, and always was. His wife and niece have
bit of not listening and he has a habit of
ely insisting on their attention. They adore
, of course, and he adores them. Like many
worthy men, he is perpetually floored by
u and I." At the very end (when he has at
got back into the Army, which he had had to
e for running away with his colonel's
, he is left asking himself: Is it "I" or
o"?

e have ventured to compress the story, or
h of it, into a parenthesis, as a matter of
moment. For this is a comedy of character,
ch is the best sort of comedy, at any rate
n the comedians are Mr. Hawtrey and Miss
rold and Miss Jeffreys. Miss Jerrold is a
darling of a matron, with a loving heart
no head to speak of. Miss Jeffreys has a
et Ellis Jeffreys part and plays it perfectly.
Emily Brooke and Mr. Noel Coward make
greeable young sweethearting couple. Even
omestics, in the competent hands of Miss
rey and Mr. George, have a distinction of
own. It was an evening of unalloyed
sure.

The Weekly Dispatch
(117th YEAR)

LONDON: Carmelite House, E.C. 4.

OCTOBER 14, 1917.

"UNWEPT, UNHONOURED——"

I believe that the popular idea of first nights of new plays in London is that after the players have been "called" and the curtain falls all the players and the author and their immediate friends proceed to a beautiful banqueting room, shining with hundreds of lights, and have a joyous banquet. The real facts do not appeal to the public, which read novels in which the beautiful young understudy "captures" the wildly applauding audience and makes a double event of the occasion by accepting the hand, the same evening, of the handsomest, richest, and youngest marriageable duke in fair England. They do not realise that when the players have scrapped their make-up, and the auditorium is all in darkness, they come away in ones and twos out into the dark streets to find their different ways home by rail, 'bus, tube, or taxi. They—the players—have by that time almost forgotten the incidents of the first night, so quickly does the mind swing back to the usual getting-home problem.

"HOME, SWEET HOME."

I was reminded of this the other night coming away from the Garrick Theatre after the first performance of "The Saving Grace." The audience had cheered everything and everybody. They had called for the author, but he did not appear, and a few minutes later, as I walked up Charing Cross-road, I passed him (Haddon Chambers) squeezing his way homeward through the crowd.

"Congratulations," I said as I passed him.

"Thanks," he said, "you mean to-night, I suppose. I hope so." He, too, was most interested in getting home.

A COMEDY OF CHARACTER.

This new play of Haddon Chambers is a delightfully amusing comedy. It is full of character, and although there are but seven characters in it it is full of characters—delightful people, unconventional enough to be interesting, not a villain in the whole bunch. "The Saving Grace" scores by its humour. It makes no attempt to be witty. But it is chock full of sayings that betray keen observation, and the first-night audience knew how to appreciate them. Stalls and pit joined hands in applauding the players, the boxes can speak for themselves.

Plays

Charles Hawtrey
in
The Saving Grace
A Comedy, by
C. Haddon Chambers

Charles Hawtrey &
Gilbert Miller, Managers.

KINGSWAY THEATRE

Proprietors - - THE KINGSWAY THEATRE LTD.
Chairman - - - - ANTHONY L. ELLIS.
Managing Director - - - - HERBERT JAY.

On THURSDAY, OCTOBER 11th, 1917,
And EVERY EVENING at 8.30.
MATINEES—Thursday and Saturday at 2.30.

Messrs. HERBERT JAY & ANTHONY ELLIS'S Production

"One Hour of Life"

By Captain DESMOND COKE.

CHARACTERS:

Lord Fenton		Mr. STEPHEN T. EWART
Victor Keitley	of the "G.C.D.B."	Mr. COWLEY WRIGHT
Caleb Venn		Mr. A. V. BRAMBLE
Ernest Rivers		Mr. PHILIP ANTHONY
Arthur Robson		Mr. ERIC HOWARD
Mr. Parkins		Mr. EDWARD SPROSTON
Restaurant Proprietor		Mr. F. J. ARLTON
Edouard	Waiters at Restaurant	Mr. F. LEANE
Charles		Mr. J. GALLARDI
A Policeman		Mr. JOHN F. TRAYNOR
A Taxi-Driver		Mr HARRISON BEALE
Myers, Lord Fenton's Butler		Mr. ALBERT SIMS
Attendant at Restaurant		Miss OLIVE RICHARDSON
Miss Phelps		Miss JOYCE CAREY
Lady Fenton		Miss LILLAH McCARTHY

Police Officers, Customers at Restaurant, etc.

ACT I. Café Restaurant Suisse (Soho) 8. p.m.
ACT II. The "G.C.D.B." (Bloomsbury) 9 p.m.
ACT III. Room in Lord Fenton's House (Mayfair) Midnight.

Business Manager .. .. Mr. H. H. THOMPSON
Stage Manager .. .. Mr. T. IREBY CAPE

THE TIMES

FRIDAY, OCTOBER 12, 1917.

Was it not Robin Hood who began the business of robbing the rich to give to the poor? And is there not some tale by Mr. Phillips Oppenheim or one of his peers (if he has a peer) showing this business systematized and conducted by a secret society of authentic "swells"?

It has remained for Captain Desmond Coke to put it, fair and square, on the stage. His happy few, his band of brothers, steal jewels and send the proceeds anonymously to deserving charities. They live in Bloomsbury because that is the quarter which all odd people in plays now inhabit. Bloomsbury is handy for Soho, where the daring chieftain of the band of benevolent thieves swoops on a heavily bejewelled lady and carries her off from a restaurant under the very noses of the proprietor and his 2s. (or, without sweet, 1s. 6d.) dinner patrons. The lady is so captivated by the chieftain's daring and his benevolence to the poor (though a public school and Oxford man, he was, he says in explanation of everything, once poor himself) that she offers to join the Bloomsbury band, hides from her husband when he tracks the band down (only to find them disguised as innocent bridge players, and then guides the chieftain to her husband's celebrated collection of diamond snuff-boxes in (of course) Mayfair. Caught by the husband, a dull man who has never read Mr. Oppenheim or seen *Tricoche et Cacolet*, she says she hates him and loves the chieftain, or words to that effect, until the police arrive with handcuffs, when she suffers a revulsion of feeling and changes sides. You will already have guessed that the police are only the Bloomsbury gang disguised, so that all ends well—the chieftain's crowning triumph being the conversion of the husband to the New Humanitarianism, or at any rate to a better sympathy with his *femme incomprise*, and the renunciation of diamond snuff-boxes.

Absurd as this farrago appears and, in fact, is, you may find it quite possible to get some good thrills out of the melodramatic surprises and disguises. Mr. Cowley Wright plays the robber chieftain with a white-hot passion which you would scarcely have expected from a public school and Oxford man. Miss Lillah McCarthy, too, can be as passionate as the best, in the intervals of being languorous and orchidaceous. For taking so magnificent a creature to a 2s. Soho restaurant the husband forfeited our sympathy as well as his snuffboxes. Altogether an amusing evening, though we cannot even now be sure whether Captain Coke means to be quite so funny as he was. One valuable gift for the stage he clearly has—he knows how to make his characters "get busy" and to keep them so. If he is obviously a beginner, he begins at any rate by not being a bore.

The Weekly Dispatch
(117th YEAR.)
LONDON: Carmelite House, E.C. 4.
ORIGINAL DISPATCH
OCTOBER 14, 1917.

PLAY FOR PROFITEERS.

At the Kingsway Theatre a new play, "One Hour of Life," by a new author, Desmond Coke, comes in the guise of an old friend with a large family. It keeps you wondering where you met some of them, some of them so trying that you would have some difficulty in restraining yourself from giving them a slice or two of poisoned cake to get rid of them quickly and for ever. There is the society of the "four masters," for instance (four perfect bores they really are in this play), three of whom turn up as policemen—when police are called in—to rescue the eloquent leader of their gang from arrest for burglary. There is a torrent of talk, too, about robbing Peter to feed Paul, and there is a stage version of a Soho restaurant, and stage versions of Cockney accents, and a sample or two of broken English.

THE IMPOSSIBLE.

One felt very sorry to see Lillah McCarthy in such surroundings, for what player could make even a little acting success with such a play as "One Hour of Life"? I think I saw Sir Alfred Fripp in the front row of the stalls watching the performance. I wonder what treatment he would order a woman who gave her jewels to thieves so that the proceeds (or part thereof) might go to the poor. Sir Charles Wyndham and Lady Wyndham (Mary Moore) looked serious, and I do not suppose they believed (no more than I did) in the possibility of the existence of such an altruist.

J.W.

Programme

The Management politely request that where necessary Ladies will remove their hats in order not to obstruct the view of those sitting behind.

Every Evening at 8

Wednesdays and Saturdays at 2

A New Musical Farce in 3 Acts & 4 Scenes

entitled

"Cash on Delivery"

Written by SEYMOUR HICKS
Music by HAYDN WOOD
Lyrics by Hugh E. Wright
Davy Burnaby and James Heard
Dances arranged by Fred A. Leslie
The Play produced by
SEYMOUR HICKS

T.P.T.L.

13/10/1917

F15
Stalls

"CASH ON DELIVERY."

Seymour Hicks Funnier Than Ever in a Dual Part.

Seymour Hicks can always count on a good audience, and last evening was no exception. His unfailing spirits, his inexhaustible resourcefulness, and his good humour were infectious. Laughter was never wanting when he was on the stage and in the entangled plot of "Cash on Delivery" Seymour Hicks is both hero and comedian and carries the dual burden throughout the three acts with complete success. It is something of a record these days to write the book of a musical play without a collaborator, but Seymour Hicks has done it and by way of "make-weight" has produced the piece and plays the chief part in it. He puts his story of a hero—who to qualify for a fortune must marry within 24 hours—on the Palace Theatre stage with an extremely picturesque background, and Haydn Wood has decorated it with music that is tuneful.

In all departments this newest of musical plays is well provided with the right "goods." It has a capital cast that includes Ellaline Terriss, Gwendoline Brogden, Amy Augarde, Elizabeth Watson, Johnny Danvers, and Boyd Davis, and what is more it boasts of as pretty and vivacious a chorus as any musical comedy or revue in the London theatres n show.

J.W.

"Cash on Delivery"

CHARACTERS:

Face Bell	(*a Lad*) ...	Mr. SEYMOUR HICKS
Wellington Clover	(*the Seed King, his Uncle*) ..	Mr. J. C. BUCKSTONE
Steve Chuddles ...	(*an American, his best friend*)	Mr. W. BOYD DAVIS
Hardy	(*his Servant*)	Mr. TOM FANCOURT
Romney Bright ...	(*an Artist*)	Mr. ROBERT MINSTER
Mr. Bee	(*a Registrar*)	Mr. LEONARD CALVERT
Toby Haig ...	(*a Telegraph Boy*) ...	Master CHAS. McDONNELL
A Cabin Boy ...	... ...	Master VERNON WILLIAMS
Col. Wyandotte...	(*Commanding 1st Hampshire Highlanders*) ...	Mr. LAURENCE CAIRD
Capt. Harrod ...	(*of the same Regiment*) .	Mr. VERNON SYLVAINE
Sergeant Guff ...	.. ...	Mr. JOHNNY DANVERS
Sergeant Wood ..	.. ...	Mr. FRANK WOOD
Private Barrett ...	.. ...	Mr. MONTAGU CRIDDLE
Pamela Bright ...	(*Romney Bright's Wife*) ...	Miss GWENDOLINE BROGDEN
Lady Upright ...	(*Pamela's Aunt*)	Miss AMY AUGARDE
Pamela Upright...	(*her Two Daughters*)	Miss EVELYN FENTON
Honor Upright ...	... ...	Miss MABLE HICKS
Maria Anderson...	(*of "Matrimony, Ltd."*) ...	Miss ELIZABETH WATSON
Amelia	(*a Parlourmaid*)	Miss MARION PEAKE
	AND	
Peggy Goode ..	(*Mr. Clover's Secretary*) ...	Miss ELLALINE TERRISS

The Action of the Play takes place Two Years after the War.

Synopsis of Scenery

ACT I.	Scene 1	Southampton Docks, 5 a.m.
	Scene 2	Face Bell's Flat in London, 9 a.m.
ACT II.	... ...	Specimen House at Clovertown Nurseries, 2 p.m.
ACT III.	... ...	Lady Upright's Farm, Next Morning

D.Y.T.

E
Tuesday
October 16

Orch. Stall

H18

To be retained.

DUKE OF YORK'S THEATRE

Sole Proprietors ... ... *Licensed by the Lord Chamberlain to* Miss VIOLET MELNOTTE-WYATT. ... ... Mr. & Mrs. FRANK WYATT. (Miss VIOLET MELNOTTE.)

EVERY EVENING AT 8.30. **MATINEES: WEDNESDAY AND SATURDAY AT 2.30.**

ALBERT DE COURVILLE
PRESENTS

"THE 13TH CHAIR"

A Drama in Three Acts by BAYARD VEILLER
(Author of "WITHIN THE LAW").

Roscoe Crosby	CHARLES ROCK	Helen O'Neill	HILDA BAYLEY
Will Crosby (his Son)	LIONEL BELCHER	Mrs. Crosby	DOROTHY HAMMOND
Edward Wales	YORKE STEPHENS	Mary Eastwood	MARGARET MOFFAT
Braddish Trent	DENNIS WYNDHAM	Helen Trent	ETHEL CARRINGTON
Howard Standish	VANE SUTTON-VANE	Elizabeth Erskine	GRACE DARBY
Philip Mason	ARTHUR FINN	Grace Standish	GLADYS MAUDE
Pollock	CHARLES BISHOP		
Inspector Donohue	JAMES CAREW		
Sergt. Dunn	FRANK HARRIS		
Doolan	DENHAM CHARLES		

The Play produced by Mr. ALBERT de COURVILLE.

SYNOPSIS OF SCENES

ACT I. ... **THE ITALIAN ROOM OF ROSCOE CROSBY'S HOME.** Time—Evening. | **ACT II.** ... **THE SAME**—Ten minutes later. | **ACT III.** ... **THE SAME**—Half an hour later.

Mrs. Patrick Campbell and the Ladies' Dresses by MME. HANDEL SEYMOUR, etc. Scene painted by Mr. WALTER HANN.

Musical Entr'actes by THE CREMONA ORCHESTRA under the direction of M. JULES BOBBE.

Stage Direction ... ... Mr. E. DAGNALL.

THE TIMES

WEDNESDAY, OCTOBER 17, 1917.

One of the guests assisting at a spiritualist *séance* in a New York drawing-room is murdered while the lights are down in the very act of interrogating the "medium" about another murder. Presumably the same hand committed both crimes, and that hand must be found among the party present. Of course, the audience is at once set guessing, and, for our part, we admit, we guessed wrong. We guessed it was the butler, because (1), though not in the room, he was only just outside; (2) he had a thoroughly homicidal countenance; (3) he would know better than anyone else where the carving-knife was kept; and (4) nobody suspected him for a moment—a highly significant circumstance in all murder mysteries. But, to our chagrin, the butler left the play without a stain upon his character.

Many other people must have guessed it was the "medium's" daughter. Indeed, the police-inspector had some ground for this guess. She was proved by finger-prints to have taken tea with victim No. 1. She had sat next at the *séance* to victim No. 2. And she was obstinately silent when questioned. But her mother, the "medium," confident of her innocence, defied the police-inspector, and by sheer will-power (after an appeal to Heaven) extorted a confession from the real murderer—one of the gentlemen present of whom, of course, no one on the stage or off it had taken the slightest notice. The inspector took his defeat like a gentleman and the "medium" her triumph without vainglory. We still could not help wishing it had been the butler.

The "medium" is Mrs. Patrick Campbell, with a French accent and a strong sense of humour sandwiched between outbursts of maternal affection. She was loudly applauded last night; so was Mr. James Carew who as the police-inspector was vigorous without bluster and American without slang. Indeed, the whole performance was manifestly relished by everybody. But *surgit amari aliquid*; for the sake of the butler our own enjoyment of the play just fell short of perfect rapture.

The Weekly Dispatch

(117th YEAR)

LONDON: Carmelite House, E.C. 4.

ORIGINAL DISPATCH

OCTOBER 21, 1917.

"THE THIRTEENTH CHAIR."

Quite a notable number of Irish first-nighters in London were present at the Duke of York's Theatre for the first performance of the American drama, by Bayard Veiller, "The 13th Chair." They included the Marchioness of Headfort, Earl Dunraven, Lord Lurgan, Sir Thomas Lipton, and Mr. Solly Joel. They saw a good drama too, one that thrilled and amused, one that was well acted in every instance. I have never heard a greater roar of applause, a genuine roar, than followed one or two tense scenes in this curious mixture of murder, fun, and "spoof."

SPOOF, NOT "SPOOKS."

It is a really splendid spoof play, without a trace of a spook, or a suggestion of the supernatural. It does not attempt to get the strangely supernatural and thrilling effects of Walter Hackett's fine play, "The Invisible Foe," at the Savoy Theatre, but in its own clever way it is good drama and well worth seeing. Mrs. Patrick Campbell's performance is a great one, and James Carew, Charles Rock, and Yorke Stephens are all excellent. A play to see.

J. W.

Plays

WYNDHAM'S THEATRE.

CHARING CROSS ROAD.

LEICESTER SQUARE Underground Station is next door to this Theatre.

UNDER THE MANAGEMENT OF

FRANK CURZON and GERALD du MAURIER

Wednesday Evening, Oct. 17th, 1917, at 8. Subsequent Evenings at 8.30.

DEAR BRUTUS

A Comedy in Three Acts by

J. M. BARRIE.

Mr. Dearth	GERALD du MAURIER
Mr. Purdie	SAM SOTHERN
Mr. Coade	NORMAN FORBES
Matey	WILL WEST
Lob	ARTHUR HATHERTON
Mrs. Dearth	HILDA MOORE
Mrs. Purdie	JESSIE BATEMAN
Mrs. Coade	MAUDE MILLETT
Joanna Trout	DORIS LYTTON
Lady Caroline Laney	LYDIA BILBROOKE
Margaret	FAITH CELLI

Act I.	**Lob's House**
Act II.	**The Wood**
Act III.	**Same as Act I.**

MATINEES EVERY WEDNESDAY AND SATURDAY AT 2.30.

MUSIC.

The CONCERT SEXTETTE, under the direction of ERNEST BUCALOSSI, will play selections from the following:

1. SELECTION, "CARMINETTA" ... *Lassailip*
2. SPANISH DANCES ... *Moskowski*
3. a. SONG, "'TIS NOT BECAUSE" (Violin, Mr. ERNEST WHITFIELD) ... *Ernest Bucalossi*
   b. BANJO SOLO, "PICCANINNIES' PLAY-TIME" (By the COMPOSER) ...
4. MORCEAU, "CLAIRE DE LUNE" ... *Massenet*
5. SONG, "DREAM-BOAT" ... *Ivor Novello*
6. VIOLIN SOLOS (ERNEST WHITFIELD)—
   a. Gipsy Melodies ... *Sarasate*
   b. Elfin Dance ... *Popper*
   c. Berceuse ... *De Grassi*
   d. Romance ... *Svendsen*
7. SELECTION from "MADAME BUTTERFLY" ... *Puccini*
8. TWO DANCES from "CAISSE NOISETTE" SUITE ... *Tchaikowskp*
9. MUSIC from Sir James Barrie's "CINDERELLA" ... *Ernest Bucalossi*
10. PETIT BALLET JAPONAIS ...
    (I. "The Garden of Noshi-Sau." II. "The Wedding Feast." III. "Dance of a Thousand Lanterns.")

The whole of the auditorium of Wyndham's Theatre is covered by a main roof, which consists of steel girders supporting two feet of concrete surmounted by asphalte.

Stage Manager	W. T. LOVELL
Acting Manager	J. E. HOUSTON
General Manager	T. B. VAUGHAN

THE TIMES

THURSDAY, OCTOBER 18, 1917.

That the moral is pointed by a Shakespearian text is merely, as the philosophers say, "contingent." It is the touch of the Shakespearian spirit that matters ; the tricksy-tender spirit with the "native wood-notes wild," the dreamy spirit of the *Midsummer Night*. That is the play you cannot choose but think of as you watch these wandering couples in the magic wood. Verily, you say, they are transformed. But don't be too sure. The transformation is sometimes such that *plus ça change plus c'est la même chose*. For Barrie at his most whimsical must always have his little idea, as every baby in *Utopia, Ltd.*, had its little prospectus.

His little idea is in no way recondite. One of the commonest cries of dissatisfaction with our lot is : If I had only taken another turning in life ! If I only had a second chance ! We fondly suppose we should have turned out so different and realized that happiness which actually we have missed. The sages have always mocked at this illusion. Not so Barrie, whose way is not the way of mockery, and who suggests that it is not necessarily and always an illusion. An illusion it is, to be sure, for Mr. Purdie, who must always be wooing some other woman than his wife. He is a solitary soul. The other woman alone really understands him. Her love really helps his wife, who always gets a new bracelet or some other mark of kindness when the other woman has been particularly sweet to him. Mr. Purdie could hardly have come out of the *Midsummer Night ;* he is a little too complicated and contemporary for that. Rather he dates from Stendhal's "De l'Amour," and from Bourget's "Physiologie de l'Amour Moderne." For such a man there is no second chance, no other turning. In the magic wood he is married to the other woman, whose place in his affections is taken by the one who was his wife. When they "come too" on emerging from the wood the two women can both laugh at Mr. Purdie, who is now wooing a third. But before they reached the stage of laughter the two women could be "cats" to one another. There is, perhaps, a reminiscence in their case of Helena and Hermia.

And there is certainly a thought of Bottom and Titania in the case of Matey and Lady Caroline. Matey *was* the butler, spurned of Lady Caroline, but in the wood (his other turning had led him to finance and a Rolls-Royce) she worships him. Yet he, too, was essentially unchanged. He had pilfered as a butler ; his robberies as a financier have only been on a grander scale.

Then there is elderly Mr. Coade with his comfortable wife. He goes into the wood alone and just pipes and dances there, as happy without his wife as he had been with her. He has the secret of happiness in himself : a contented trifler who needs no new turning. But he has a charming Barrie-ish passage with his wife when, not recognizing her on his return, he counts her all over again.

FLAWLESS BEAUTY.

Barrie-ish, yes. But what an elusive quality this is—sentimental, wistful, pathetic, cheerful, familiar, fantastic ! You get the very *fine fleur* of it in the case of the Dearths. A painter with an unsympathetic wife, a weakness for the port-decanter, and a ruined career, Mr. Dearth sighs, If I had only had a child ! And Mrs. Dearth, If I had only married the Hon. So and So ! In the wood she is the Hon. Mrs. So and So, deserted and starving, a wretched contrast to Mr. Dearth, happy with his daughter Margaret. What Barrie can do with children and the love of them we all know. But surely he has never touched the theme with such tender and delicate felicity as he gives it here ? It so possesses him, so enraptures him that, you feel, a moment more and its linked sweetness would be too long drawn out. Fortunately you escape the moment of excess, and the scene is of flawless beauty. When Mr. Dearth "comes to" and, suddenly realizing the loss of his dream-child, breaks into a sob, you catch your breath. Mr. Dearth's is the one case where the second chance proved no illusion.

He falls to Mr. du Maurier, who plays him with that perfect art of his that is rather more like nature than nature itself. The daughter is delightfully done by Miss Faith Celli, who has caught the exact Barrie spirit. What an exquisite Barricism that scene of half-frightened coquetry when the girl surprises her father with the effect of putting her hair "up"! But all the players are at their best, and there is no more to be said. But what luck to get a Barrie play quite clear of the war, the actual, and wholly within his proper field of tender fantasy ! *Dear Brutus* might have been called *Dear Barrie*.

The Weekly Dispatch

(117th YEAR)

LONDON: Carmelite House, E.C. 4.

ORIGINAL DISPATCH

OCTOBER 21, 1917.

BARRIE AND MAGIC.

Sir James Barrie sat alone in a private box on the prompt side at Wyndham's Theatre during the first performance of "Dear Brutus" and never moved except for a moment, when he clapped his hands the first time Gerald du Maurier made his entrance in the first act. It is but rarely an author addresses an audience as directly as J. M. Barrie does in this fantastic comedy. The translation of "Dear Brutus" is "Dear Audience," and when he said it (on the programme) and taken up the curtain he proceeded to have acted for us a story of how a quaint, very old man living in the country invited several men and women to his house for Midsummer Eve.

Like other men and women, each one of these had proclaimed his or her belief that if given another chance in life each would act differently, and the old man, having told them of the magic forest that sometimes appears, and only on Midsummer Eve, in this part of the country, sends his troubled guests into it when the moon makes light among the trees.

THE TRAGIC THRILL.

One man alone of these wanderers in the wood finds happiness there. It is the artist of lost illusions, the childless husband with a shrew for wife. But, in that brief hour of dreaming in the wood, we see him supremely happy, his easel in front of him, his dancing, joyous little daughter beside him. It is one of the many charming incidents in the play, and is followed by another that brings a lump in the throat—when the artist tells the child to wait in the wood till he returns from the house, and when he has

the forest grows dark, and the girl, g more than her father, calls to him e back. . . She is lost when the ends.

third and last act of the play pointe sult. Only one of the many who got second chance in life took it. All re- d in character as before This story is s in Barrie's best, quaintly charming r. It is full of curious turns and , of surprises of expression, and e, wise things.

J. W.

D-16
1724
1917
Waters, J.
Plays

GLOBE THEATRE

[illegible] BULL

[illegible] Monday, 22nd October, 1917

[illegible]

GILBERT MILLER

"The Willow Tree"

[illegible]

BENRIMO [illegible] HARRISON RHODES

THE CHARACTERS

[illegible]

THE PLAY PRODUCED BY BENRIMO

1917
Waters, J.
Plays

THE TIMES

TUESDAY OCTOBER 23, 1917.

[illegible]

The Weekly Dispatch

(117th YEAR.)

LONDON: Carmelite House, E.C. 4.

OCTOBER 28, 1917.

BOOTS AND —

[illegible]

WOODEN SHOES

[illegible]

A SCENE FROM THE WILLOW TREE

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STRAND THEATRE, W.C.2.

Licensed by the Lord Chamberlain to JOSE G. LEVY and T. DOTT.

THURSDAY, OCTOBER 25th, at 2.30 p.m.

ARTHUR ALDIN

Presents

WILD HEATHER

An Original Play in Four Acts, by DOROTHY BRANDON.

The Characters are arranged in the order of their appearance.

Sir James Stewart Boyd, F.R.S.	K. H. AYLIFF
Lady Boyd	HELEN HAYE
Bevan Hutchison	WALTER PEARCE
Leicester Boyd	LANCE LISTER
Molly Boyd	MARIE LEMAN
Trixie Boyd	LILA MARAVAN
Heather Boyd	EDYTH GOODALL
Butler	EDWIN GREENWOOD
John O'Rourke	LYN HARDING
Edward O'Rourke	STEPHEN WENTWORTH
George O'Rourke	LEONARD DE RENZI
Nurse Ewart	COMFORT WYNIARD
Dolly Thompson	DOROTHY MINTO

Act I. and IV. — Sir James Boyd's Study, Kensington.
Acts II. and III. — The Rose Room, Rosemount, Near Nottingham.

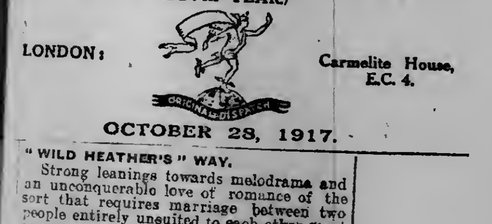
The Play Produced by W. G. FAY

Miss Goodall's Dresses by Mme. Rose, 15, Grafton Street.
Miss Haye's, Lemon's & Maravan's by Myra, 17, 20, Hanover Street.
Hats by Fay, Ltd.

Stage Manager	H. Lance Lister
Assistant Stage Manager	Cecil Warner
Business Manager	Herbert Chesney

FRIDAY, OCTOBER 26, 1917.

hall she marry the gentleman or the "man"? he "man" is a brawny Labour leader who quote Browning by the yard, while the leman is merely a bundle of nice manners, issue, you say, cannot be doubtful. To be there is the awkward circumstance that lady is the "man's" stepmother, and "a may not marry his, &c.," even when the marriage was a mere death-bed affair or *age blanc*. But the experienced playgoer its with confidence a last-act revelation that first marriage was informal, and he duly it. Miss Goodall is the lady, and Mr. Lyn ding the man, and they do their best for t may be indulgently described as a re-kably naïve play.



OCTOBER 28, 1917.

"WILD HEATHER'S" WAY.

Strong leanings towards melodrama and an unconquerable love of romance of the sort that requires marriage between two people entirely unsuited to each other must secure many patrons for the new play, "Wild Heather," at the Strand Theatre. There is a wild, impulsive girl in the story who has a craving for mothering people and for scolding all on whom her maternal affections are cast. She is not everybody's sort of young woman this Heather Boyd. Some people after meeting her might find home more restful during Heather's holidays with her stepsone, but, there you are! Everyone does not hold the same opinion. The play had a successful tour before being brought to the Strand Theatre, where it had a very friendly reception and earned a "call" for the author, Dorothy Brandon.

J. W.

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ST. MARTIN'S THEATRE

(Adjoining Ambassadors Theatre),
WEST STREET, CAMBRIDGE CIRCUS, W.C.

Licensee - B. A. Meyer. *Sole Lessee* - Charles B. Cochran.
Telephone: Gerrard 1241 and 3416.

:: :: ::

October, 1917

Mr. Charles B. Cochran requests the pleasure of your presence on

WEDNESDAY EVENING, OCT. 31st, 1917
at 9 p.m.
(SUBSEQUENTLY, TWICE DAILY AT 3 AND 9)

when he will present

MAUD ALLAN

IN

SYMPHONIC DANCES.

—

Should you be prevented from being present, the immediate return of the enclosed Ticket will be esteemed a favour.

CLIVE R. McKEE,
General Manager.

MAUD ALLAN'S RETURN.

Maud Allan is dancing more beautifully than ever. She has, like Karsavina and Pavlova, the gift of expression, the power to express emotions; she is a great artist. It means little to say she dances beautifully. I have heard a *poseuse* described as one of the greatest living dancers. Praise of that sort very often means absolutely nothing. Maud Allan is, like Karsavina and Pavlova, a great artist, and to see her dancing at the St. Martin's Theatre, where she has an orchestra almost perfect in its interpretation of the music, is to see and hear things that are beautiful. J. W.

Plays

QUEEN'S THEATRE

Licensed by the Lord Chamberlain to ALFRED BUTT
Lessee and Manager - - PERCY HUTCHISON

SHAFTESBURY AVENUE, W.C.

31st October, 1917.

Mr. Percy Hutchison requests the pleasure of your presence on Saturday Afternoon next, at 2.30, to witness a revival of

"Brewster's Millions"

A FOUR-ACT COMEDY
By BYRON ONGLEY & WINCHELL SMITH.

Yours faithfully,
WALLACE STRANACK,
Business Manager.

P.S.—Should you or your representative be unable to attend, will you kindly return the enclosed ticket at your earliest convenience

P.T.O.

Mr. PERCY HUTCHISON

announces a revival of

"BREWSTER'S MILLIONS"

A Four-Act Comedy

By BYRON ONGLEY and WINCHELL SMITH

Monty Brewster	PERCY HUTCHISON
Joseph McCloud	BRYAN POWLEY
Frank Bragdon	ERNEST GRAHAM
Charlie Harrison	KEITH KENNETH
Archie Golding	SEBASTIAN SMITH
Tommy Smith	GUY VIVIAN
Colonel Drew	MARSHALL SHEPPARD
Horace Pettingill	LIONEL WEST
Mr. Grant (of Grant & Ripley)	ARTHUR CULLIN
Rawles	F. G. THURSTANS
Captain Perry	G. SALVER
Office Boy	C. EDMONDS
Mons. Bargie	F. G. THURSTANS
Mrs. Dan de Mille	LILIAS EARLE
Miss Janice Armstrong	KATHERINE CAREW
Miss Barbara Drew	EVA STUART
Trixie Clayton	RITA OTWAY
Miss Boynton	LILIAN CONSTANCE
Miss Gray (Peggy)	ELSIE STRANACK

The Weekly Dispatch
(117th YEAR)
LONDON: Carmelite House, E.C. 4.
ORIGINAL DISPATCH
NOVEMBER 4, 1917.

A FROHMAN 'BUS.

The well-tried American farce "Brewster's Millions," with Percy Hutchison in the part originated by Gerald du Maurier at the Globe Theatre ten years ago, is now at the Queen's Theatre, as the successor to "The Off-Chance." It was during the run of this play that Charles Frohman tried the experiment of running a motor-omnibus to the Globe (at that time called the Hicks Theatre, carrying free of charge the holders of reserved seats purchased at the box-office. C. F. also contracted to carry his patrons home again. On the first evening the motor-omnibus started from Tooting, for the second evening Wood Green was chosen, and for the third Lewisham. I think the experiment of three evenings convinced him that there was nothing in the scheme, and he abandoned it. J. W.

ST. JAMES'S THEATRE

KING STREET,

ST. JAMES'S STREET, S.W.

November 1st, 1917.

PERCY HUTCHISON & HERBERT JAY request the honour of your presence on Tuesday Evening next, November 6th, at 8.15 p.m. punctually, to witness the revival of

"GHOSTS"

A Family Drama in Three Acts

By HENRIK IBSEN

Translated by WILLIAM ARCHER.

CAST:

Mrs. Alving	Miss Lathen [illegible] ~~Miss DARRAGH~~
Oswald Alving (her son)	Mr. MAURICE ELVEY
Pastor Manders	Mr. HERBERT THOMAS
Jacob Engstrand	Mr. CHARLES GROVES
Regina	Miss PAX ROBERTSON

SCENE:

A Garden Room in Mrs. Alving's Country House, near one of the large Fjords in Western Norway.

KINGSWAY THEATRE

Sole Manager . . Mr. BROMLEY CHALLENOR

GREAT QUEEN STREET, W.C.

November 12th, 1917.

Sir,

MR. BROMLEY CHALLENOR presents his Compliments and requests the honour of your presence on Saturday Afternoon, November 17th, at 2.30, to witness the first performance of his revival of

"When Knights Were Bold"

By CHARLES MARLOWE.

Should you or your Representative be unable to use the tickets, will you be good enough to return them as soon as possible in the enclosed envelope.

P.T.O.

Mr. BROMLEY CHALLENOR'S Production

"WHEN KNIGHTS WERE BOLD"

By CHARLES MARLOWE.

Characters:

Sir Guy de Vere, Bart.	Mr. BROMLEY CHALLENOR
Isaac Isaacson	Mr. ERNEST LEGH
Hon. Charles Widdicombe	Mr. ERIC HOWARD
Rev. Peter Pottlebury, D.D.	Mr. E. T. RAE
Sir Brian Ballymote	Mr. ANNESLEY HELY
Wittle	Mr. J. KELLY
Barker	Mr. GEORGE FYTCHE
A Herald	Mr. C. A. CHAPMAN
Lady Rowena Eggington	Miss MARJORIE BELLAIRS
Hon. Mrs. Waldegrave	Miss VIOLET ELLICOTT
Miss Sarah Isaacson	Miss TALBOT-DANIEL
Lady Millicent Eggington	Miss ELSYE GORSE
Lady Marjorie Eggington	Miss ELSIE CARLTON
Kate Pottlebury	Miss JOAN CHARTERIS
Alice Barker	Miss RUBY WARNEFORD

Court Ladies, Men-at-Arms, Retainers, etc., etc.

ACT I.

The Knight's Room, Beechwood Towers — Present Day

"Forty Winks" 721 Years Pass Backwards

ACT II.

The Battlements - - - 1196

"A Dream of Ye Goode Olde Times"

721 Years Pass Forward

ACT III.

The Knight's Room - - Present Day

"Wide Awake"

Stage Manager ... ... C. A. CHAPMAN

The Play produced by Mr. BROMLEY CHALLENOR.

I am told that "When Knights Were Bold," which Bromley Challenor revived at the Kingsway Theatre on November 17 last, and withdrew, after 242 performances, on June 1 this year, made more money than any comedy produced since last summer. If this is so, it's a wonderful comment on the chances of theatrical management in London. Well, be that as it may, Bromley Challenor is trusting to Fortune once more, and to-morrow evening at the Kingsway Theatre will present a new play called "Cupid In a Caravan." The name of the author is Ernest Goodwin. The hero of the story is an artist who changes his name and goes on the road with a horse and van. It is funny, or is said to be so.

* * * J.W.

ST. JAMES'S THEATRE

King Street, St. James's, S.W. 1.
Sole Lessee and Manager - SIR GEORGE ALEXANDER

VEDRENNE and EADIE'S SEASON

Dear Sir, NOVEMBER 14th, 1917.

I beg to inform you that on *Wednesday, November 21st,* Messrs. VEDRENNE and EADIE will present

LOYALTY

A Play, in Four Acts, by the Author.

For Cast and particulars see overleaf.

Please take note that, for the first performance only, the curtain will rise punctually at 5.0 o'clock in the afternoon.

I trust you may be able to be present. In the event, however, of your not being able to do so, will you kindly return voucher at your earliest convenience, and much oblige

Yours faithfully,
ALLAN WADE,
Business Manager for Vedrenne and Eadie.

LOYALTY

A Play, in Four Acts, by the Author.

Sir Andrew Craig ...	Mr. J. FISHER WHITE
Ernest Stutchbury	Mr. LENNOX PAWLE
Frank Aylett ...	Mr. C. AUBREY SMITH
Mildmay	Mr. RANDLE AYRTON
Harry Craig ...	Mr. PERCEVAL CLARK
Sir John Scrunt, M.P. ...	Mr. ALBAN ATWOOD
Ephraim Borer ...	Mr. VINCENT STERNROYD
Albert Stapleton Dunt ...	Mr. SYDNEY PAXTON
John Brown	Mr. SAM LIVESEY
David Macfarlane ...	Mr. M. R. MORAND
Evan Williams	Mr. GEORGE BELLAMY
Herr Pfahl	Mr. GRIFFITH HUMPHREYS
Gerald Wellcome	Mr. PHILIP ANTHONY
Anthea Craig	Miss VIOLA TREE

The Action takes place in London in the Office of the "New Standard," and at Sir Andrew Craig's House in Surrey.

ACT I.	...	JUNE, 1914
ACT II.	...	JULY, 1914
ACT III.	...	AUG., 1914
ACT IV.	...	SEPT., 1916

Stage Director ... Mr. WILFRED EATON

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THE TIMES

THURSDAY, NOVEMBER 22, 1917.

An old poet—"Pagan," as Mr. Podsnap "regretted to say" many years ago and Lord Hugh Cecil the day before yesterday—remarked how difficult it is *propric communia dicere*. But when the *communia* are such topics as the supersession of party by patriotism, the cessation of class war for the sake of *the* war, the duty of abhorring the Hun, and so forth, the difficulty of giving these commonplaces an individual turn becomes, one conjectures, insurmountable. At any rate, it has not been surmounted by the anonymous author of *Loyalty*. There is really no individuality, which is only another way of saying there is no genuine art, in his play. He has thought and felt for himself, no doubt, but as his thoughts and feelings are, in the nature of the case, identical with those of the vast majority of his countrymen, the effect is as though he had dished up so many leading articles from the newspapers during the last three years and doled them out among his players.

And the further drawback is that, at this time of day, such a process inevitably combines the two feats of being wise after the event and killing the slain. To imagine (in 1917) your "nice" people in June, 1914, all convinced of the evil designs of Germany, and your "nasty" people all prating of disarmament and universal brotherhood—how simple! And to hold up your "nasty" people to odium for continuing, even after the war, to protest against war, and to concentrate upon the old domestic party interests—how superfluous!

And yet these commonplaces, however simple and superfluous, were welcomed at the St. James's yesterday evening with thunders of applause. The fact is, on such occasions the artistic interest is overwhelmed by the practical interest, the question of expression becomes altogether subordinated to the question of subject-matter. Desirable as it is that a play should be a work of true art, that merely æsthetic desire becomes of minor importance when the play happens to be, as this one is, a vehicle for fervent love of country. Because the author had embodied this fervent love in his "nice" people, we all listened to them enraptured, and forgave the farcical exaggeration of his "nasty" people, the pacifists, the philo-Teutons, the incorrigible party-men *e tutti quanti*. Mr. Aubrey Smith, explaining that he was a Home Ruler not merely for Ireland but for England, that the term democracy covered something wider than manual labour, and that it would be time to talk about disarmament when we could talk about dispensing with the police, was loudly cheered. So was Mr. Randle Ayrton when he got his views of the pacifist crowd, in his own phrase, off his chest. And when Mr. Fisher White told once more the appalling tale we have all read of the treatment of British prisoners in German camps the house was hushed into a deep and, you might almost say, a tragic silence.

Such is the spell of this supreme theme, when brought—no matter how artlessly, so long as it is brought sincerely—into the theatre. *Loyalty* is artless and sincere; without any real æsthetic value, but making a direct and irresistible appeal to patriotic feeling.

EMPIRE THEATRE

LEICESTER SQUARE, W.C. 2

Managing Director - - - - ALFRED BUTT
Manager to the Empire Theatre - OSCAR BARRETT, Jun.
Manager for ALBERT DE COURVILLE - FRANK BOOR

The pleasure of the Company of

The Daily Mail

is requested on ~~*Monday*~~ Thursday *Evening, November* ~~*26th*~~, 29

X X **When at 8 precisely** X X

Mr. ALFRED BUTT

PRESENTS

"HERE AND THERE"

By ALBERT P. DE COURVILLE and WAL PINK

Music by FRED CHAPPELLE

Staged by FRANK SMITHSON

Production by ALBERT DE COURVILLE

ETHEL LEVEY

GEORGE CLARKE LEW KELLY

ENNIS PARKES MARJORY MAXWELL

REGINALD NORTH IDA ROSALIE

GEORGE MANTON STANLEY PASKIN

C. DENIER WARREN

RALPH RIGGS & KATHERINE WITCHIE

Musical Numbers

Opening Chorus.	
"Post Office Rag"	ENNIS PARKES and CHORUS
"I May be Gone for a Long, Long Time"	ETHEL LEVEY
"The Penguin Walk"	RALPH RIGGS and CHORUS
"Omar Khayyam"	ETHEL LEVEY and CHORUS
"For Me and My Gal"	EVERYBODY
"Chink-a-Boo"	ENNIS PARKES and CHORUS
"Cute Little Way"	ETHEL LEVEY
"The Telephone"	ENNIS PARKES MARJORIE MAXWELL and REGINALD NORTH
"The Sporting Girl"	REGINALD NORTH and SPORTING GIRLS' CHORUS
"They Go Wild Over Me"	GEORGE CLARKE
"Orchestrating a Number"	ETHEL LEVEY and ORCHESTRA
"Camouflage"	MARJORIE MAXWELL and CHORUS
"I Rope Them In"	RALPH RIGGS and KATHARINE WITCHIE

Finale

Musical Director .. JACQUES HEUVEL *Stage Manager* .. .. JOHN WIGLEY
Treasurer .. JAMES DAVIS

Plays

Daily Mail

ATION THE FOODSTUFFS.

ORIAL OFFICES CARMELITE HOUSE, E.C. 4.
FRIDAY, NOVEMBER 30, 1917.

"HERE AND THERE."

NEW EMPIRE THEATRE REVUE.

This new revue "Here and There," which made its appearance at the Empire Theatre last evening is a lively affair, a revue that makes a feature of dancing and puts more life into any one of its scenes than the majority of revues can boast in several. It is a tuneful medley, with many a swinging chorus; with a lilt, too, in the marching airs that sets the feet moving, and there is a band that makes the most of it of them.

Mr. Albert de Courville and Mr. Wal Pink, authors of the scheme, have been prodigal with scenes. There are fourteen of them, but "Here and There" will be better when they have been reduced to for all the events which bring Miss Ethel Levey and Mr. Lew Kelly to the centre of the stage stand out from every other, and they, with Mr. Ralph Riggs and Miss Katharine Witchie—a pair of wonderful dancers—took chief honours at this first performance.

No little credit is due to the composer, Mr. Frederick Chappelle. Some of his work is in the best revue manner—gay and tuneful in its tunefulness. Miss Ethel Levey made one particularly big success with "I may be gone for a long, long time," and she has others. One more word—Lew Kelly, a quaint, dry American comedian making his first London appearance last evening, is going to be a great London favourite.

J. W.

The Weekly Dispatch
(117th YEAR)
LONDON: Carmelite House, E.C. 4.
ORIGINAL DISPATCH
DECEMBER 2, 1917.

I went to the Empire Theatre punctually for the opening performance of the new revue, by A. P. de Courville and Wal Pink, entitled "Here and There," and had a twenty-five minutes wait beyond the eight o'clock sharp announced. Time, however, did not hang heavily. A new revue at the Empire Theatre attracts an audience of its own, nothing, of course, resembling what it did in other days, yet quite unique in its way, with reinforcements of new adherents from the ranks of the men who have since made money. The real long-service first-nighters came smiling down the aisles of the stalls, conscious of old rights and familiar with every carpet-tack under their feet. There were beautiful women too, and some not quite so. And there were artists, and lads who know the village, and a sprinkling of soldiers, and all of the many private boxes circling the auditorium were decorated with directors of the Empire Theatre Co., Ltd. I began wondering what would happen in the future if the company decided to increase the number of the directors. Would they toss for the boxes or merely draw lots? . . . And then the band crashed out, nearly making Lord Farquhar (in the front row of the stalls), sit down on his hat, and the curtain went up.

* * *

"Here and There" as a revue and an entertainment is good, and so long as you make up your mind to avoid comparisons with "A Midsummer Night's Dream" and "Loyalty," it will amuse you. The composer, Frederick Chappelle, if he ever had any affection for Gluck's compositions, very wisely conceals the fact and spreads tuneful numbers all over the scheme of scenes invented or arranged by A. P. de Courville and Wal Pink.

There are fourteen scenes, some of them first class, and I understand that by to-morrow evening the three or four reckoned not so good will be scrapped, thus leaving "Here and There" a merry, bright, and right entertainment. GOOD EVENING.

LONDON PAVILION.

Every Evening.

MATINEES—Monday, Thursday and Saturday.

By Arrangement with Ernest C. Rolls.

"Any Old Thing"

A New Pot-Pourri of Comedy, Farce, Song, Dance and Burlesque.

Produced by ERNEST C. ROLLS.
Book by WORTON DAVID & ALFRED PARKER.
Lyrics by DAVID BURNABY.
Music by HERMAN DAREWSKI.
Special Incident by
Captain BRUCE BAIRNSFATHER and
Captain ARTHUR ELIOT.
(By arrangement with C. B. COCHRAN).

Star Cast Including:

Avice Kelham	Florence Fox
George Dillon	Amy Elliot
R. N. Cory	O'Hanlon & Zambuni
George Wilbey	Fred Tonge
Pav. Quartette	Bobbie Dark
Dimitri Vetter	Elsie Gregory

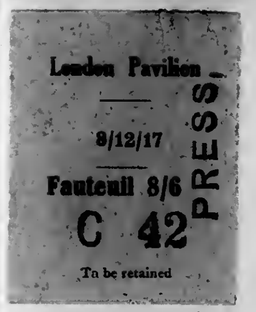
AND

JOHN HUMPHRIES.

Modern Dresses by JULES POIRET.
Chorus and Character Dresses by BRUCE WINSTON and W. CLARKSON.
Tailoring by MORRIS ANGEL.
Wigs by W. CLARKSON.
Shoes by the THEATRICAL SHOE COMPANY.
Scenery by FRANCIS H. BULL.

Manager	FRANK GLENISTER
Assistant Manager	WILLIAM COBBETT
Musical Director	KENNEDY RUSSELL
Stage Manager	SIDNEY GRATA
Manager for ERNEST C. ROLLS	PAUL JAKOVLEFF

London Pavilion
8/12/17
Fauteuil 8/6
C 42
PRESS
To be retained



Daily Mail

RATION THE FOODSTUFFS.

EDITORIAL OFFICES CARMELITE HOUSE, E.C. 4.
MONDAY, DECEMBER 10, 1917.

"ANY OLD THING."

The London Pavilion has had for many years a large body of patrons who have never displayed any craving for subtle humour. They took to song, dance, and sketch as readily as a duck takes to water, and as the revue "Any Old Thing," produced on Saturday evening, is just song, and sketch dance they readily took to it.

If the authors, Mr. Worton David and Mr. Alfred Parker, do not shine as clearly as Mr. Herman Darewski, who provided the score, does, one fact which stands out is that Mr. John Humphries carried the burden of the first night, and carried it with success for himself and "Any Old Thing."

J. W.

THE PALACE THEATRE

Shaftesbury Avenue.

Managing Director - - - - - - Mr. ALFRED BUTT

Mr. Alfred Butt requests the pleasure of the Company of the Representative of

J. Waters Esq

on MONDAY, DEC. 10th. to witness

At 8 o'clock precisely

THE FIRST PERFORMANCE OF

Pamela

A COMEDY WITH MUSIC, IN 3 ACTS

By ARTHUR WIMPERIS AND FREDERIC NORTON
Produced by GERALD DU MAURIER
Dances arranged by WILLIE WARDE

Characters:

Guy Tremayne	Mr. Owen Nares
Hughie Hickling	Mr. Clifford Cobbe
Andy McIntosh	Mr. George Tawde
Sir Rupert Tremayne	Mr. Spencer Trevor
Le Comte de Dives	Mr. Dare Phillips
Huggins	Mr. Arthur Chesney
A Foreman	Mr. Frank Fort
An American Visitor	Mr. Willis Stacey
Hotel Manager	M. Henri Laurent
A Courrier	M. Jean Marechal
A Waiter	Mr. Fernand Leane
General Fyfe	Mr. Corbyn
A French Chef	Mr. Iago Lewys
Toby Woodhouse ...	Mr. G. P. Huntley
Kitty O'Malley	Miss Mary O'Farrell
Tilly Wynne	Miss Bertie Adams
Angela Vinning	Miss Gertrude Glynn
Mrs. Gordon	Miss Lina Hicks
Pamela Durham	Miss Lily Elsie

Act 1. Lounge Hall of Guy Tremayne's Flat in Mayfair
(J. A. Fraser)

Act 2. The Courtyard of the Hotel at San Imaginario
(Conrad Tritschler)

Act 3. Gardens of the Casino at San Imaginario
(Joseph & Phil Harker)

"PAMELA"

MUSICAL NUMBERS

Act I.

1. *Chorus of Housemaids*

2.—*Song*
"It's the way you put them on"
MR. CLIFFORD COBBE

3.—*Quartette* - "John Bull's Farm"
MISS BERTIE ADAMS
MESSRS. G. P. HUNTLEY CLIFFORD COBBE
AND GEORGE TAWDE

4. *Duet* "The Flapper and the Knut"
MISS BERTIE ADAMS
AND
MR. CLIFFORD COBBE

5.—*Song* - "British Working Men"
MR. FRANK FORT
AND
CHORUS GENTLEMEN

Act II.

1.—*Opening Chorus*

2. *Cook's Song*
MR. IAGO LEWYS

3.—*Duet* "I'm so very glad I met you"
MISS LILY ELSIE AND MR. OWEN NARES

4. *Song* "Piccadilly, London, West"
MR. OWEN NARES AND CHORUS

5. *Trio*
"I can only be a Mother to you both"
MISS BERTIE ADAMS. MR CLIFFORD COBBE
AND MR. G. P. HUNTLEY

6.—*Song* - - - "Cupid, Cupid"
MISS LILY ELSIE

7.—*Quartette and Ensemble*
"Dance or Die"
MISS BERTIE ADAMS. MESSRS. G P. HUNTLEY
CLIFFORD COBBE, GEORGE TAWDE & CHORUS

8.—*Duet*
"It's not the things you've got"
MISS LILY ELSIE AND MR. OWEN NARES

9.—*Finale*
MISS LILY ELSIE AND MR OWEN NARES

Act III.

1. *Opening Chorus*

2.—*Song* "I Loved You So"
MISS LILY ELSIE

3. *Song*
"The Girl who Broke the Bank"
MISS BERTIE ADAMS
AND
CHORUS

4. *Duet*
MISS LILY ELSIE
AND
MR. DARE PHILLIPS

5. *Finale*

The Weekly Dispatch

(117th YEAR)

LONDON: Carmelite House, E.C. 4.

DECEMBER 16, 1917.

I cannot remember having ever seen so many people connected with the stage present at the first night of a new play as were at the Palace Theatre the other evening for the first performance of "Pamela." Authors, managers, actors, and actresses were everywhere. Actresses, it is true, outnumbered the actors by three to one, and the familiar voices could be heard very often when, owing to the crowd, their fair owners were not to be seen. This, of course, only occured when we were leaving the theatre. From 8 to 11.30 was a long time to remain silent, and there was some ground to be made up.

* * *

There was much t talk about. The night had been an eventful one, and its great features were many. Lily Elsie sang never so gloriously. "Cupid, Cupid" is the best song Fred Norton has written. Her silver and blue Turkish costume for that wonderful waltz, too, will be the envy of every woman. The waltz was a tour de force. An astute friend of mine says that that third-act scene should have been the interior of the salle de jeu. The crowded gambling-room would have been a more effective background for the waltz, and the quarrel and reconciliation that followed, than the exterior of a little casino.

* * *

I have never seen G P. Huntley happier. He was at his best. Arthur Wimperis had written him a good part, and he certainly was very, very funny. Owen Nares was very much in earnest, very sincere, of course, but I am not certain that his part in a musical play required such serious treatment as he gave it. Mary O'Farrell, Spencer Trevor, Arthur Chesney, George Tawde, and particularly Clifford Cobbe, were excellent, but the others I did not care about. Lily Elsie looked like a princess, and when it's like that—well, there you are!

* * * J.W.

The Stage.

ON, THURSDAY, DEC. 13, 1917.

lot, if less meagre than the story ng's needy knife-grinder, does not much telling. It concerns a hunting scheme devised for the of the extravagant and almost Guy Tremayne by a trio of well- friends of his, who pool their and form a syndicate to win an for him. The idea was that of Mcntosh, a shrewd and thrifty so saw in a paragraph the mention eautiful and rich Pamela Durham, s about to stay at Saint Imagi- "the only place in Europe un- by the war," as the second, Hickling, calls it. The third of y is Toby Woodhouse, who, un- ely for the success of the scheme, with him from a farm a ci-devant Tillie Wynne. Disappointed with to a supposedly rich uncle, Sir Tremayne, who comes, not to give but to borrow that sum to invest er mine. Guy falls in with the ery readily, and off they go, re- of expense, to the picturesque, d Hotel at Saint Imaginario, ke the Casino, overlooking the by, belongs to Sir Rupert. But more later. Guy, with his por- uite of friends or retainers, falls s first sight with a delightful duced to him by an Irish friend s as Miss Somerset, though she the sought-for heiress, Pamela Just as Guy's very pressing is progressing favourably, that nx Tillie, who had followed the purpose to "queer their pitch," to Pamela that young Tremayne and a liar, who is making love only for her money, and the corroborative evidence of the nager, M. Duval, who had been Guy to point out Miss Durham confirms Pamela in her unjust s of her lover's honour. So the e estranged for an act, during mela flirts and dances with a Count, and loses most of her the tables, finally to be wooed d won by Guy, now able to offer lf share of the Hotel and Casino, n him by his uncle.

"The Man from Blankley's"

(A late 19th Century Comedy)

By

F. Anstey

With a Distinguished Cast

in aid of

King George's Pension Fund for Actors and Actresses

It is hoped that

Their Majesties

The King and Queen

will be present at this performance

His Majesty's Theatre

Friday, December 14th, at 2.30

Plays

HIS MAJESTY'S THEATRE.

"THE MAN FROM BLANKLEY'S."

Lord Strathpeffer	Charles Hawtrey
Mr. Montague Tidmarsh ..	Weedon Grossmith
Mr. Gabriel Gilwattle ..	Frederick Volpé
Mr. Toomer	Nigel Playfair
Mr. Jeremiah Ditchwater ..	E. Holman Clark
Mr. Nathaniel Bodfish ..	H. B Irving
Mr. Poffley	Nelson Keys
Dawes	A. E. George
Mrs. Montague Tidmarsh ..	Ellis Jeffreys
Mrs. Gilwattle	Lottie Venne
Mrs. Ditchwater	Mary Jerrold
Mrs. Bodfish	Clare Greet
Miss Bugle	Sydney Fairbrother
Miss Cecilia Flinders ..	Irene Vanbrugh
Gwendoline Tidmarsh ..	Bate Farren
Jane	Doris Lytton
Hannah	Mona Harrison
Miss Marjory Seaton	Gladys Cooper

The presence of the King and Queen, who were accompanied by Princess Mary and the Countess of Athlone, at yesterday's matinée served conclusively to mark the importance attached by them to the occasion. The performance, now looked forward to as one of the most interesting events of the season, had been organised on behalf of his Majesty's Pension Fund for Actors and Actresses, and although here and there gaps in the auditorium were to be discovered, it is gratifying to know that the result of the performance was a very substantial addition to that most deserving institution.

Lessees:
SEYMOUR HICKS
AND
ELLALINE TERRISS.

PRINCES THEATRE,
SHAFTESBURY AVENUE, W.C. 2.

Telephone: Gerrard 3400

MR CHARLES B. COCHRAN'S OPERETTE SEASON.

December 10th, 1917

Mr. Charles B. Cochran requests the pleasure of your presence on

MONDAY AFTERNOON DECEMBER 17th

at 2.30, when

CARMINETTA

will be transferred from the Prince of Wales' Theatre.

Should it be more convenient for you to attend the Evening Performance the Tickets will be gladly exchanged.

If you are prevented from being present, the immediate return of the enclosed Tickets will be esteemed a favour.

R. WYNNE,
Box Office Manager.

Daily Mail

EDITORIAL OFFICES, CARMELITE HOUSE, E.C. 4
TUESDAY, MARCH 5, 1918.

"Yes, Uncle!" was transferred yesterday from the Prince of Wales Theatre to the Princes Theatre, Shaftesbury-avenue; and "Carminetta" was transferred to the Garrick Theatre.

Plays

St. James's Theatre

Sole Lessee and Manager - SIR GEORGE ALEXANDER

1890—1917

Christmas Season 1917=1918

TWICE DAILY at 2.30 and 8 Dec 15

CHARLEY'S AUNT

By BRANDON THOMAS

Colonel Sir Francis Chesney, Bart. ...		Mr. J. R. CRAUFORD
Stephen Spettigue	*(Solicitor, Oxford)*	Mr. JAMES E. PAGE
Jack Chesney	*Undergraduates at St. Oldes' College, Oxford*	Mr. MARSH ALLEN
Charles Wykeham		Mr. W. BARRY O'BRIEN
Lord Fancourt Babberley		Mr. KENNETH KENT
Brassett	*(a College Scout)*	Mr. SYDNEY COMPTON
Donna Lucia d'Alvadorez, from Brazil ...		Miss ADA FERRAR
Kitty Verdun	*(Spettigue's Ward)*	Miss AMY BRANDON-THOMAS
Ela Delahay ...	*(an Orphan)*	Miss EDNA BEST
Amy Spettigue ...	*(Spettigue's Niece)*	Miss MARJORIE CHARD

QUEEN'S THEATRE

Licensed by the Lord Chamberlain to ALFRED BUTT
Lessee and Manager - - PERCY HUTCHISON

SHAFTESBURY AVENUE, W.C.

20th December, 1917.

Mr. Percy Hutchison requests the pleasure of your presence on Thursday afternoon next, at 2.30, to witness a revival of Sir James M. Barrie's Phantasy Play,

"A KISS for CINDERELLA"

IN THREE ACTS,

at which HER MAJESTY THE QUEEN has signified her intention of being present.

Miss MADGE TITHERADGE will recite "FOR ENGLAND."

Miss MARIE LOHR will make an appeal specially written by Mr. LOUIS N. PARKER.

LADY WYNDHAM is organizing the Sale of Programmes.

The Matinee will be in aid of the Queen's Hospital, at Frognal, for Sailors and Soldiers suffering from facial and jaw injuries, this institution being selected by Her Majesty for the occasion.

Yours faithfully,

WALLACE STRANACK,
Business Manager.

P.S.—Should you or your representative be unable to attend, will you kindly return the enclosed ticket at your earliest convenience

P.T.O

Mr. PERCY HUTCHISON
announces a revival of

"A KISS for CINDERELLA"

A Fancy in Three Acts, by J. M. BARRIE.

By arrangement with Mr. FRANK CURZON and Mr. GERALD du MAURIER.

Our Policeman	PERCY HUTCHISON
Mr. Bodie	F. G. THURSTANS
A King	WILLIAM LUGG
Danny	WILL SMITH
Lord Mayor	CHARLES B. BEDELLS
A Prince	Mr. HUTCHISON
Lord "Times"	ARTHUR CULLIN
Man in the Coat	H. S. DEWHURST
A Coster	W. ERNEST
The Censor	GUY VIVIAN
A Penguin	W. H. RAYMOND
A Page	Master JACKSON
Dr. Bodie	DIANA WILSON
A Godmother	MADGE MURRAY
A Probationer	ELSIE STRANACK
Mrs. Maloney	LUCIE EVELYN
A Queen	LILIAN CONSTANCE
A Maid	DORIS JOHNSTONE
Marie Therese	VIOLET KEMPLIN
Gladys	PHYLLIS NEAL
Delphine	PHYLLIS MAY
Gretchin	ELAINE BISLEY
Miss Thing	HILDA TREVELYAN

A performance, at which Her Majesty the Queen has signified her intention to be present, will be given by Mr. Percy Hutchison at the Queen's Theatre on Thursday afternoon, December 20th, at 2.30, of Sir James M. Barrie's phantasy play "A Kiss for Cinderella,"

Re-opening of the Royal Court Theatre

Royal Court Theatre,
Sloane Square, S.W. 1.

December 17th, 1917.

Dear Sir,

I am desired by Mr. Charles Windermere to forward you the enclosed ticket for the use of your Dramatic Critic, on Saturday Afternoon, December 22nd, at 2.30 o'clock, to the first performance of

"THE PRODIGY"

A New Farcical Comedy in 3 Acts
by ESTELLE BURNEY

Should you or your representative be prevented from being present, I shall be obliged if you will kindly return the ticket to me as soon as possible, and say the earliest date, most convenient to yourself, for which I may have the pleasure of exchanging it.

Yours faithfully,
A. S. PIGOTT,
Manager.

At the conclusion of the performance Mr. Windermere requests the pleasure of your or your representative's company to Tea, in the Grand Rehearsal Saloon.

Mr. Charles Windermere's Season

Cast of Characters

Signora Tomaso	BARBARA GOTT
Mrs. Capper	DOROTHY HALL
Signor Tomaso	DOUGLAS MUNRO
Beppé	CHARLES WINDERMERE
Porter Champ	F. PENNINGTON-GUSH
Nina Curtice	DOROTHY HOLMES-GORE
Maisie	MOLLIE WILLIAMS
Mrs. Root	CLARE MANIFIELD
Louis Napoleon Root	G. E. ROBSON
The Nurse	META PELHAM
Nancy Whitfield	VALERIE WYNGATE
Mills	W. E. LANGLEY
Mary	FLORA COURTENAY
Policeman	LAWRENCE J. LAWRENCE

Act I.
The Tomaso's Lodgings, Westcambe-on-Sea - *Morning*

Act II.
Maisie's Nursery in London - *Afternoon*

Act III.
The Tomaso's Lodgings, Westcambe-on-Sea - *Evening*

The Orchestra under the Direction of Mr. CHARLES ESSEN.

Stage Manager - CLAUD VERNON
Press Representative - HERBERT GROVER

Miss Estelle Burney's farcical comedy "The Prodigy" was well received at the Court Theatre yesterday afternoon.

It gives Mr. Charles Windermere an opportunity to appear as a small boy with curls and a broad sash, and as a slim young man.

William Brown, 'cellist, finds that to gain success with a British audience you must offer them something besides talent, so, being small and slender, he decides to appear as Beppe, the infant prodigy.

His success is immediate and his sponsors in the scheme, a certain Signor and Signora Tomaso, are as delighted as he is—until he meets a pretty girl, falls in love, and becomes a man again.

There are many amusing situations in the farce, and Mr. Windermere and an excellent company made the most of them.

SAVOY THEATRE,

STRAND, W.C.

Proprietors ... ... THE SAVOY THEATRE AND OPERAS LTD.
Licensed by the Lord Chamberlain to
Mr. RUPERT D'OYLY CARTE, Savoy Hotel, W.C.

Lessee and Manager - Mr. H. B. IRVING

SATURDAY, DECEMBER 22nd, 1917, at 2.30 and 8.

Subsequently, every Evening at 8.

Mr. CHARLES HAWTREY'S Famous Farcical Comedy,

THE PRIVATE SECRETARY

Under the direction of Mr. CECIL BARTH.

Mr. Marsland, M.F.H	Mr. MAGILL MARTYN
Harry Marsland, his Nephew	Mr. JACK LIVESEY
Mr. Cattermole	Mr. ROY BYFORD
Douglas Cattermole	Mr. GEORGE MORGAN
The Rev. Robert Spalding	Mr. CHARLES R. WALENN
Mr. Sydney Gibson, Tailor, of Bond Street	Mr. BARRINGTON FOOTE
John, Servant	Mr. W. DARNLEY
Knox, a Writ Server	Mr. D. PIERCE
Edith Marsland, Daughter to Mr. Marsland	Miss PHYLLIS STUCKEY
Eva Webster, her Friend	Miss WINIFRED JAMES
Mrs. Stead, Douglas's Landlady	Miss BERTHA NORTHAM
Miss Ashford	Miss DORA GREGORY

ACT 1 - "Found"	**Douglas Cattermole's Chambers**
ACT 2 - "Full Cry"	**... Mr. Marsland's Country Seat**
ACT 3 - "Run to Earth" ...	**... Mr. Marsland's Country Seat**

Ladies' Costumes by Miss JESSIE PORTER.
Hunting Costumes by G. POOLE & Co.
Fittings by HAMPTON'S. Cigarettes by ABDULLA, Ltd.

Preceded by

Miss CHRISTINE SILVER

IN

"DOORSTEPS"

By E. HENRY EDWARDS.

SAVOY THEATRE,

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Miss CHRISTINE SILVER

IN

"DOORSTEPS"

By E. HENRY EDWARDS.

AMBASSADORS THEATRE

WEST STREET (Opposite the Palace Theatre), CAMBRIDGE CIRCUS, W.C.

Proprietors—THE AMBASSADORS THEATRE LTD.

Licensee—HERBERT JAY. Sole Lessee and Manager—CHARLES B. COCHRAN.

On SATURDAY, DEC. 22nd, at 2.30 & 8.

C. B. COCHRAN and J. B. FAGAN

PRESENT

"THE WONDER TALES"

OF

NATHANIEL HAWTHORNE

ADAPTED BY

ROSE O'NEILL and ETHEL WELTCH

Prologue to the Tales.

Lyster Bright	GEOFFREY DOUGLAS
Ethel	KATHLEEN COPE
Rosalind	JOAN WOOLLER
[illegible]	DELMA RAE
[illegible]	MABEL IRESTON
Everybody	HENRY HARRISON

TALE 1. Pandora, or The Wonderful Box.

Epimetheus (Epi)	PATRICK LUDLOW
Vera	MIRA KENHAM
Pandora	HAZEL JONES
Fire Dancer	MOFFAT THOMAS
Singing Faun	HENRY HARRISON
Mercury	GEOFFREY DOUGLAS
Shepherd	A. CORNEY GRAIN
Hob	WHITWORTH JONES
Gnome	A. CORNEY GRAIN
Hope	MARY GREY

WONDER CHILDREN:—Vera Lennox, Marjory Robertson, Roma Mann, Delma Rae, Joan Wooller, Kathleen Cope, and Mabel Ireston.

SCENE . . . . . A Garden

TALE 2.—Midas, or The Golden Touch.

King Midas	WHITWORTH JONES
Theseus	A. CORNEY GRAIN
Leda	DAISY DAVIS
Marygold	HAZEL JONES
Helen	MIRA KENHAM
Captain	RIX CURTIS
The Satrap of Paphlagonia	ALLAN JEAYES
Mercury	GEOFFREY DOUGLAS
Singer	MARY GREY

CITIZENS, DANCERS, ATTENDANTS, ETC.: Carrol York, Danino Ansaldo Claud Edwards, R. Wyatt, and the Wonder Children.

SCENE 1. . . . . Before King Midas' Palace.
SCENE 2. . . . . Treasure Room in the Palace.
SCENE 3. . . . . Banqueting Hall in the Palace.

TALE 3.—Philemon and Baucis, or The Magic Pitcher.

Baucis	MARY GREY
Philemon	ALLAN JEAYES
Nicanor	A. CORNEY GRAIN
Zoe	MARJORY HOLMAN
Timon	KATHLEEN COPE
Bad Boy	VERA LENNOX
Mercury	GEOFFREY DOUGLAS
Zeus (Father of the Gods)	WHITWORTH JONES

SCENE . . . . . Outside Philemon's Cottage

The Play Staged by . . **JAMES BERNARD FAGAN.**

OVERTURE . . . . . "Orpheus" . . . . . *Offenbach*

The Music, arranged by J. B. HASTINGS, includes a selection from Old Greek Folk Songs. A song of REYNALDO HAHN'S (by permission), and two songs in Tale 1, specially written by MDME. GUY D'HARDELOT. The Lyrics by J. B. FAGAN.

The Scenery designed by J. B. FAGAN, painted by F. HOWDEN

The Dresses designed by ELSIE FORD, executed by LILY WOOLL

Miss Grey's dresses by MDME. ROBERT-BROCHET

The Dances arranged by GWLADYS DILLON

Magic by F. CUPPIT. Wigs by GUSTAVE

Business Manager	For C. B. Cochran and J. B. Fagan	WILLIAM BURCHILL
Stage Manager		S. NEWBERRY
Musical Director		J. B. HASTINGS

General Manager . . (For Charles B. Cochran) . . CLIVE R. McKEE

MONDAY, DECEMBER 24, 1917.

Among the gods of Olympus which is the small boys' favourite? Surely it must be Mercury. Aphrodite's turn is not yet, and Zeus is too much like papa in a way, but Mercury is always ready for a lark, has flying heels and a magic wand, and is living proof of the real supremacy of boys in the social scheme. Fortunately, then, Mercury plays a leading part in all three of the stories which two ladies and Mr. Fagan have taken for the Ambassadors' stage from Hawthorne and Hawthorne took from classical antiquity for the enchantment of American children in mid-nineteenth century. For fear of breaking that enchantment in his own case Henry James said he had been careful never to re-read "The Wonder Tales"—which we cannot help thinking a mistake, for they are so beautifully written as to charm the most fastidious of grown-ups.

Literary grace, however, is not what the children in the Ambassadors' audience will be looking for (though let us hope they will unconsciously take benefit from it), but active fun and a sharp distinction between nice and nasty people, and, above all, magic happenings; and all these they will get in plenty from the acted stories of Pandora's Box and Midas's Golden Touch, and the Magic Pitcher of Baucis and Philemon. And they will find a delightful girl-actress in Miss Hazel Jones, and a genuine English schoolboy in Master Patrick Ludlow, and a dashing Mercury in Mr. Geoffrey Douglas, and an enjoyably fear-fare-fun-ish Midas in Mr. Whitworth Jones, plus Miss Mary Grey to sing and look Junolike, and some lively dancing children, and even some classical masks and costumes, just to remind them of those wonderful old people the Greeks, who if they did not invent were the best known publishers of these stories.

Daily Mail

EDITORIAL OFFICES CARMELITE HOUSE, E.C. 4.

MONDAY, DECEMBER 24, 1917.

"THE WONDER TALES."

Somewhere in the transfer from the book to the stage of the Ambassadors Theatre on Saturday the fairy play "The Wonder Tales"—founded by two American ladies, Miss Rose Neill and Miss Ethel Weltch, on the "Wonder World" of Nathaniel Hawthorne—lost much of the charm of the three stories adapted—namely, "Pandora," "Midas," and "Philemon and Baucis." The stories seemed out of place at times amid stage scenery, for the designer, however high his artistic aims, did not always successfully translate his ideas into canvas, paint, and sticks.

The dialogue, too, was given in full measure and brimming over, and no one appeared in a hurry to get it finished. When the dialogue has been rationed and some of the players exhorted to accelerate the pace, "The Wonder Tales" will be vastly improved, for the play has merit, and Miss Mary Grey's rendering of two charming songs by Mme. Guy d'Hardelot is delightful. Other members of the cast who made distinctly pleasing impressions were Miss Hazel Jones, Miss Mira Kenham, and Mr. Geoffrey Douglas. The hideous masks used in Act 1 ought to be scrapped.

J. W.

Three fairy stories linked together and introduced by a little prologue made up the production presented yesterday afternoon for the holiday season at the Ambassadors Theatre. The play is called "The Wonder Tales" and has been adapted by two Americans, Rose O'Neill and Ethel Weltch, from the stories of Nathaniel Hawthorne. There is some pretty music arranged to accompany the incidents, and two very charming songs written specially by Guy D'Hardelot were sung with great taste and feeling by Mary Grey.

The stories that go to the making of the play are: "Pandora, or the Wonderful Box"; "Midas, or the Golden Touch"; and "Philemon and Baucis." They are prettily acted playlets, they are artistically staged, and as guides to conduct (for young and old) are admirable. Hazel Jones, Geoffrey Douglas, and Mary Grey won the honours of the afternoon.

J. W.

GAIETY THEATRE

Managing Director
ALFRED BUTT

SATURDAY, DECEMBER 22nd, 1917, at 8

ALFRED BUTT
PRESENTS
A New Musical Play in Three Acts
ENTITLED

"THE BEAUTY SPOT"

Adapted by ARTHUR ANDERSON, from the French of P. L. FLERS
Lyrics by CLIFFORD HARRIS and VALENTINE
Additional Lyrics by ARTHUR ANDERSON
Music by JAS. W. TATE

Paul Prince	(a Man about Town)	**Mr. Tom Walls**
Benjy Cardigan	(Rolling in Money)	**Mr. Douglas McLaren**
Napoleon Bramble	(a Rich Merchant)	**Mr. Arthur Whitby**
Kinema Manager		**Mr. Wilbur Lenton**
The Spirit of Hashish		**Mr. Jan Oyra**
Schamyl	(from Baluchistan)	**Mr. Claude Cameron**
Josephine Bramble	(Napoleon's Wife)	**Miss Maisie Gay**
Leonie Bramble	(Napoleon's Daughter)	**Miss Moya Mannering**
Bunny Chester	(Napoleon's Secretary)	**Miss Peggy Kurton**
Troika	(Cook at the Brambles')	**Miss Jean Cadell**
	AND	
Kadouja	(from Baluchistan)	**Miss Regine Flory**

Parlourmaids, Typists, Kinema Actresses, Mannequins

Mise en Scene by P. L. FLERS.
The Play produced by J. A. E. MALONE

The Scene is laid at Napoleon Bramble's Villa at Biaritz

Act I	**The Drawing Room**	*T. C. Ryan*
Act II	**The Garden** (Three Months Later)	*Joseph Harker*
Act III	**The Oriental Room** (One Week Later)	*Marc Henri*

Act II. "The Bird of Paradise"
Act III "The Hashish Dream"

By P. L. FLERS
Arranged by JAN OYRA
Other Dances and Ensembles arranged by GEORGE SHURLEY

Hats by Maison Lewis and Mme. Georgette.
Costumes Designed by R. E. Ellett, and Executed by "Idare," Mme. Adele, "Maison Chic," Miss Russon, Mme. Beatrice Raymond and Elspeth Phelps.
The Scenery built by J. Brunskill.
Gentlemen's Tailoring by Messrs Burkinshaw & Knight and Morris Angel.
Furniture by Shnolbred's. Shoes by H. & M. Rayne. Wigs by Clarkson.

Musical Director ARTHUR WOOD
Stage Manager BARNARD MOORE
Manager E. A. PICKERING

GAIETY THEATRE

STRAND

Managing Director ... ... ALFRED BUTT

Telephone: 2077 Gerrard

Mr. Alfred Butt requests the pleasure of your presence

On SATURDAY, DECEMBER 22nd,

to witness, at 8 p.m. prompt,

THE FIRST PERFORMANCE OF

"THE BEAUTY SPOT"

A New Musical Play in Three Acts

In the event of your being unable to attend, will you kindly return the enclosed tickets as soon as possible to

E. A. PICKERING,
Manager.

15.12.17 [illegible]

"THE BEAUTY SPOT." GAIETY THEATRE

SYNOPSIS OF MUSICAL NUMBERS.

ACT I.

		Lyrics by:	Music by:
1.	OPENING CHORUS (Troika & Parlourmaids) ...	*Harris & Valentine*	*Jas. W. Tate*
2.	SONG (Leonie) ... "MY Ideal Husband"	*Harris & Anderson*	*Jas. W. Tate*
3.	SONG (Bunny & Typists) "Ribbons and Frills"	*Valentine*	*Jas. W. Tate*
4.	QUARTETTE (Napoleon, Josephine, Benjy & Leonie) "Won't it be Lovely"	*Harris & Anderson*	*Jas. W. Tate*
5.	DUET (Paul & Bunny) ... "Collaboration"	*Anderson & Valentine*	*Jas. W. Tate*
6.	SEPTETTE (Schamyl, Napoleon, Benjy, Paul, Josephine, Leonie & Bunny) "If you know a Better Home"	*Anderson & Valentine*	*Jas. W. Tate*
7.	SONG (Kadouja & Chorus) "The Flower that never dies"	*Valentine*	*Jas. W. Tate*
8.	DUET FINALE (Kadouja, Schamyl & Ensemble) "The Legend of the Wakamakoo"	*Harris*	*Jas. W. Tate*

ACT II.

9.	OPENING CHORUS ... "A Kinema Girl"	*Harris & Valentine*	*Jas. W. Tate*
10.	SONG (Paul) ... "I wish I were a Dog"	*Valentine*	*Jas. W. Tate*
11.	SONG (Schamyl & Girls) "I do Love the Girls"	*Harris & Valentine*	*Jas. W. Tate*
12.	DUET (Schamyl & Leonie) "Myself and I"	*Harris*	*Jas. W. Tate*
13.	TRIO (Bunny, Paul & Benjy) "The Weathercock Girl"	*Harris & Valentine*	*Jas. W. Tate*
14.	SONG (Kadouja) ... "Poor Butterfly"	*Golden*	*Hubbell*
15.	DUET (Schamyl & Josephine) "Yodelling"	*Harris & Valentine*	*Jas. W. Tate*
16.	DANSE BALLET (Kadouja with Jan Oyra) "The Bird of Paradise"	—	—
17.	CHORUS ... ... "Waka Baka"	*Harris*	*Jas. W. Tate*
18.	FINALE ... "A Beauty Spot of Asia"	*Harris & Valentine*	*Jas. W. Tate*

ACT III.

19.	SONG (Kadouja) ... "Mississippi"	*Hanlon & Ryan*	*Tierney*
20.	SONG (Josephine & Chorus) "Oriental Love at Home"	*Harris*	*Jas. W. Tate*
21.	DUET (Leoni & Benjy) "The Kiss you're going to get"	*Harris & Valentine*	*Jas. W. Tate*
22.	DUET (Paul & Schamyl) "Years & Years & Years"	*Harris & Valentine*	*Jas. W. Tate*
23.	DANSE BALLET (Kadouja with Jan Oyra) "Hashish"	*Anderson*	*Jas. W. Tate*
24.	FINALE		

The Weekly Dispatch

(117th YEAR.

LONDON: Carmelite House, E.C. 4.

DECEMBER 23, 1917.

The new play produced at the Gaiety Theatre last night must win out on the two dances of Regine Flory. "The Beauty Spot" is a tuneful play. James W. Tate has provided it with at least as many catching numbers as any other musical comedy in London can boast of, but the two dances of Regine Flory stand out from all its other attractions. They seem apart from anything else in the piece; one is an exotic thing—"The Bird of Paradise"—and carries a memory of a fragment of "Oiseau en Feu," in which Karesavina, the most famous mimic and dancer in the world, made London realise a few years ago that something of a new art had come out of the East.

Last night's first dance by Regine Flory, "The Bird of Paradise," caught the fancy of the house; but the [illegible] or rather a ballet, called "The Hashish Dream," actually thrilled [illegible] wild thing of abandon and of contrast—passionate and dramatic—stood out with a strange fascination in the frame of a society play. It is on that ballet and the previous dance that the fortune of the play will rest, not on the charming and tuneful music, which is exceptionally good. Not on the scenery, which is exceptionally picturesque, nor on the principals in the cast, nor yet the attractive chorus, but on the ballet. There are changes everywhere. Why not at the Gaiety? The audience liked them.

* * * J.W.

Plays

STRAND THEATRE, W.C. 2.

Licensed by the Lord Chamberlain to JOSE G. FEVY and T. DOTT

FIRST PERFORMANCE MONDAY, DECEMBER 24th, 1917 and DAILY, at 2.30.

ARTHUR ALDIN'S PRODUCTION

THE HAPPY FAMILY

By CECIL ALDIN and ADRIAN ROSS.

Music by CUTHBERT CLARKE. Lyrics by ADRIAN ROSS

Produced by W. G. FAY. Dances by GLADYS DILLON.

The Characters are arranged in the order of their appearance

ACT I

Melisande (Lady Gardener)	DOROTHY MINTO
Mrs. Smithers (Housekeeper)	ELAINE INESCORT
Mr. Upton (Butler)	CHARLES GROVES
Barbara Pennthorne	MIMI CRAWFORD
Interpreters of Music by Small and Lane	
Robert Pennthorne	GEORGE HAMILTON
Elsie Pennthorne	FABIA DRAKE
Jim	HIMSELF
Jack Morrison (a Sandhurst Cadet)	LEONARD DE RENZI
Dorothy	LONA MAUDE
Jack	AUDREY HUGHES
Yvonne	SHEILA MALONY
Miss Gordon	MARIE LEMAN

Revue Numbers

Pas Seul	LONA MAUDE
The Little Hollander	AUDREY HUGHES
Impression of Madie Scott	[illegible]
Impression of Doris Keane	[illegible]

PRICES. Inclusive of Tax: Private Boxes, £4 16s., £3 13s., and £2 8s. Stalls 12s. Balcony Stalls, 8s. 9d. and 7s. Upper Circle (Reserved), 5s. 9d. and 4s. 9d. Pit, 3s. Gallery, 1s. 9d.

Children half-price to Reserved [illegible]

[illegible] Manager CECIL WARWICK

[illegible] Manager HERBERT CHENERY

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December 22

THE ALHAMBRA THEATRE

LEICESTER SQUARE, LONDON

Chairman and Managing Director	OSWALD STOLL
Manager	EDWARD FOSTER
Musical Director	JOHN ANSELL
Assistant Manager	SYDNEY SKABRATI
Stage Manager	HAROLD WAERDOFER
Secretary	D. J. GAYFORD

EVERY AFTERNOON

AT 2.15 O'CLOCK.

MR. OSWALD STOLL

PRESENTS

Miss ELLALINE TERRISS

IN

"BLUEBELL in FAIRYLAND"

A Musical Dream Play in Two Acts.

By SEYMOUR HICKS and WALTER SLAUGHTER.

Lyrics by AUBREY HOPWOOD.

New Numbers by HERMAN DAREWSKI. New Lyrics by CLIFFORD GREY.

The Entire Production designed by M. GEORGE DE FEURE.

PLAY PRODUCED by SEYMOUR HICKS

Dances and Chorus Arrangements by ELISE CLERC

Plays

Proprietors . . . . . **NEW THEATRE** . . . . . SIR CHARLES WYNDHAM and MISS MARY MOORE.

Under the Management of Mr. DION BOUCICAULT.

14th Year

On Monday Afternoon, December 24, 1917, and Daily at 2.
Evenings, Thursday and Saturday at 8.
Special Evening Performance, Boxing Day at 8.

14th Year

PETER PAN

Or, The Boy who wouldn't grow up

By J. M. BARRIE.

The Music composed and arranged by JOHN CROOK.

Peter Pan	FAY COMPTON
Jas. Hook	E. HOLMAN CLARK
Mr Darling	MARTIN LEWIS
Mrs Darling	STELLA MERVYN CAMPBELL
Wendy Moira Angela Darling	ISOBEL ELSOM
John Napoleon Darling	PAT KAY
Michael Nicholas Darling	VESTA SYLVA
Nana	PAULINE PRIM
Tinker Bell	JANE WREN
Tootles	BETTY FAIRE
Nibbs	PHYLLIS PINSON
Slightly	ARTHUR CLEAVE
Curly	CHERRIE CARVER
First Twin	DORIS MACINTYRE
Second Twin	NOREEN O'CONNOR
Smee	GEORGE SHELTON
Gentleman Starkey	HUGH E. WRIGHT
Cookson	WALTER LAKE
Mullins	RAWSON BUCKLEY
Cecco	WILLIAM LUFF
Jukes	JAMES ENGLISH
Noodler	JOHN KELT
Members of Peter's Band	A. THOMPSON, J. WILSON, GRENVILLE DARLING
Great Big Little Panther	GARRETT HOLLICK
Tiger Lily	NETTA WESTCOTT
Pirates	DORA SEVENING
Braves	BABS FARREN
Mermaid	BABS FARREN
Redskins	T. ALEXANDER and L. LEWIS
Baby Mermaid	ALFRED THOMPSON
Liza	A. THOMPSON, T. ALEXANDER, L. LEWIS, R. KNIGHT, W. POOL, A. COLEBY
Crocodile	
Ostrich	
Pack of Wolves	

Gladys Spencer, Ethel Wellesley, Dorothy Stephen, Nancy Pawley, Evelyn Maude, Esmé Biddle

(Author of the Play)

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Daily Mail

WHEN WILL RHONDDA RATION?

EDITORIAL OFFICES CARMELITE HOUSE, E.C. 4.
WEDNESDAY, DECEMBER 26, 1917.

"PETER PAN."

MISS FAY COMPTON AS THE BOY.

"Peter Pan" is becoming an institution as much as Father Christmas, and the expectant faces watching for the curtain at the New Theatre to go up were eloquent of the affection in which this play is held by London. Every December since 1904 Sir James Barrie's fairy play has come to St. Martin's-lane, and now its popularity is greater than ever.

Even Peter's very enemies in the story are now prime favourites. Smee, Jukes, and Noodler, bloodthirsty pirates though they be, are regarded as ideal ruffians to be worshipped in the nursery, and, strange to say, Mr. George Shelton, Mr. James English, and Mr. John Kelt, who impersonate them, are now the only players who played in the original cast 14 years ago.

Particular interest for theatrical folk attached to the opening performance this year because of the first appearance of Miss Fay Compton as Peter. She came through the ordeal of their criticism very well. She is good, without being the ideal Peter. We had the ideal Peter once only. Miss Fay Compton's performance just lacked boyishness. Her great personal charm on the stage is her femininity. The quality that has put her in the first rank of British actresses was not perhaps the quality that served her best when reading the part of Peter Pan, and yet for all that her Peter has charm, because Miss Compton cannot help acting charmingly. The audience on Monday liked her well.

She had only one rival in that large company, and that rival a 10-year-old fair-haired mite, Vesta Sylva, playing like a little genius the part of Michael, and attracting to herself the applause of every man, woman, and child in the house. And then there was the dog Nana, played this season for the first time by a girl, Miss Pauline Prim. May I say that in my opinion she is the best animal impersonator in the world? So "Peter Pan" is worthy of its traditions; it discovers clever people and it charms old friends and new.

J. W.

* * *

More people were turned away from the first performance of "Peter Pan" this season than would have sufficed to fill the New Theatre twice over. This wonderful children's drama has got a hold on the public that nothing can shake off, and very likely twenty years hence it will be as popular as it is to-day, for a new army of playgoers arrives every year, and every member begins by seeing "Peter Pan."

When it was originally presented (by Charles Frohman, at the Duke of York's Theatre) on December 27, 1904, it was given in three acts, now it is given in five. Nina Boucicault was Peter Pan that year, and Hilda Trevelyan was Wendy. Christine Silver was Nibs, Dorothea Baird was Mrs. Darling, and Pauline Chase was 1st Twin. Gerald du Maurier played two parts—Mr. Darling and Captain Hook—and so made two successes the same evening.

* * *

In a stall in front of mine at the present season's revival of "Peter Pan" sat a little girl of about six years. She could not see much at first, but two men folded up their overcoats so as to make cushions of them, one on top of the other, placed them on the little girl's chair and raised her up to see over the heads of the grown-up folks. How she crowed with delight! She picked out as her hero of the play little fair-haired Michael Nicholas Darling.

It was true the part was acted by a little girl of ten, Vesta Sylva by name, but that did not matter. Michael was a delight. I think I know some others also for whom Michael was the hero of the day, always excepting Smee, of course. There was a time in the early history of "Peter Pan" when Ella Q. May was as much a heroine as anyone else, but this year I think the laurels will go to Pauline Prim, whose face we never saw; she takes the part of Nana.

* * *

And then there is charming, brilliant, and young Fay Compton as Peter. It struck me that playing the part of a boy was not her rôle. She can be so delightful as herself, or as some charming young woman in a story, that it was too much to hope that she could act and look boyish. She seemed conscious that first afternoon of all that was expected of her, and she was just a little nervous. I may be quite wrong in not thinking she was the best Peter I had ever seen. The audience just loved her mightily as they loved the play, and we know how that is.

J. W.

* * *

Plays

SAVOY THEATRE,

STRAND, W.C.

Licensed by the Lord Chamberlain to
Mr. G. A. RICHARDSON (Secretary Savoy Theatre and Operas, Ltd.), Savoy Hotel, W. 1.

Lessee - - - - - Mr. H. B. IRVING

WEDNESDAY, DEC. 26th (Boxing Day), and DAILY at 2.30 p.m. until further notice.

Messrs. STEDMAN'S MAGNIFICENT CHRISTMAS PRODUCTION

ALICE IN WONDERLAND

Founded on LEWIS CARROLL'S Delightful Stories
"ALICE IN WONDERLAND" and "THROUGH THE LOOKING GLASS."

Book by H. SAVILLE CLARK. Music by WALTER SLAUGHTER

The whole Production under the direction of Mr. ARCHIBALD H. GRIFFITHS.

ACT I.—ALICE'S ADVENTURES IN WONDERLAND.

ALICE	**Miss ESTELLE DUDLEY**
Mock Turtle	Mr. FRANKLYN VERNON
Gryphon	Mr. HARRY HEARNE
March Hare	Miss ADRIENNE PARET
White Rabbit	Miss BERYL LESLIE
Caterpillar	Mr. TREVOR ELDRIDGE
Duchess	Miss AMY FANCHETTE
Cook	Miss GWENDOLINE TEMPLE
Cheshire Cat	Miss PHYLLIS GRIFFITHS
Dormouse	Miss JOYCE HAWKES
First Fairy	Miss IRENE IRELAND
First Lobster	Miss LAURA WILSON
King of Hearts	Mr. GRAHAME HERINGTON
Knave of Hearts	Mr. GUSTAVE CAMPADELL
Executioner	Mr. REGINALD AMES
Queen of Hearts	Miss NAN GRAY
AND	
MAD HATTER	**Mr. C. HAYDEN COFFIN**

ACT II.—THROUGH THE LOOKING GLASS.

ALICE	**Miss ESTELLE DUDLEY**
White Queen	Miss NAN GRAY
White King	Mr. GUSTAVE CAMPADELL
Lily	Miss SYBIL WISE
Rose	Miss RENE BISHOP
Red Queen	Miss AMY FANCHETTE
Red King	Mr. TREVOR ELDRIDGE
OYSTER QUEEN	**Miss VERA CLARK**
First Oyster and Snowdrop	Miss VERA DESMOND
Second Oyster	Miss IRENE PANTONY
Tweedledee	Mr. FRANKLYN VERNON
Tweedledum	Mr. HARRY HEARNE
Carpenter and Humpty Dumpty	Mr. REGINALD AMES
Walrus	Mr. GRAHAME HERINGTON
Unicorn	Miss GWENDOLINE HUBBARD
Lion	Miss GLADYS CHAPMAN
AND	
MAD HATTER	**Mr. C. HAYDEN COFFIN**

ACT 1. WONDERLAND.
Scene 1. Sleepy Glade. Scene 2. The Forest Glade.

Act II. THROUGH THE LOOKING GLASS.
Scene 1. The Mirror. Scene 2. Chess Palace Garden.
Scene 3. By the Sea. Scene 4. Under the Sea where Oysters dwell.
Scene 5. Palace Garden again. Scene 6. Sleepy Glade.

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BOXING-NIGHT, Wednesday, December 26th, 1917, and Twice Daily,

ALADDIN

BY

F. ANSTEY, FRANK DIX and ARTHUR COLLINS

Music by J. M. GLOVER and MELVILLE GIDEON

Additional Lyrics by J. P. HARRINGTON

CAST OF CHARACTERS

Miss MADGE TITHERADGE as **Aladdin**

ROBERT HALE as **Abanazar**

WILL EVANS as **Slave of the Ring**

STANLEY LUPINO as **Widow Twankay**

CALEB PORTER as **Slave of the Lamp**

HARRY CLAFF as **Emperor of China**

Miss DAISY BINDLEY as **Princess Badroulbadour**

Miss LENNIE DEANE as **Toi-Sing**

CHARLES PENLEY as **Chokee, a Policeman**

EDWARD MORGAN as **Ly-Chee**

MARCEL GODFREY as **The Vizier**

ALEC JOHNSTONE as **Executioner**

HARRY CLAFF as **Spirit of the Cave**

Miss K. LANE as **Poetry** **Miss M. PRESTON** as **Prose**

THE TILLER TROUPE

COMPLI

26/12/1917

Retain this portion, which is the Voucher for One Seat only, and does not admit to the Theatre.

Row E No. 1

Orches. Stall

Plays

SYNOPSIS OF SCENERY

PROLOGUE

R. McCleery

ACT I.

Scene 1. OUTSKIRTS OF PEKING — G. de Feure

Scene 2. A LONELY VALLEY

Scene 3. INTERIOR OF THE CAVE — E. Ryan

Solo Whistler Mr. BORSEO GARDINER

ACT II.

Scene 1. ROOM IN WIDOW TWANKAY'S HOUSE — F. Ryan

Scene 2. PAVILION OF AUDIENCE — R. McCleery

Scene 3. ON THE BANKS OF THE RIVER — G. de Feure

Scene 4. (*a*) SITE OF ALADDIN'S PALACE

(*b*) ALADDIN'S NEW PALACE — Marc Henri

ACT III

Scene 1. COURTYARD OF ALADDIN'S PALACE

Scene 2. THE VACANT SITE — Bruce Smith

Scene 3. HALL OF JEWELLED WINDOWS

Scene 4. THE ROYAL TERRACES — R. McCleery

HARLEQUINADE:

Scene 1. A RAILWAY STATION

Scene 2. THE HAUNTED HOUSE — Bruce Smith

Clown - - WHIMSICAL WALKER

Pantaloon, WILLIAM STEVENS — Columbine, JESSIE VOKES

Harlequin, GEORGE CRAIG — Policeman, GEORGE COOPER

Produced by ARTHUR COLLINS

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* * *

This year's "Aladdin" at Drury Lane Theatre is by far the best play Arthur Collins has ever presented at Christmas-time. It has a well-told story with dialogue to match, and scenery that, as well as being spectacular, is designed to help the authors. The characters have real situations of humour, and are given something to say that is not necessarily far fetched. "Aladdin" is a musical play rather than pantomime; in fact, it has very little resemblance to pantomime as it is usually served up in the theatres 'twixt Aberdeen and Falmouth. The company is a capital one, and it kept the huge audience vastly entertained, which, after all is said, is what it was there for.

* * *

Robert Hale, Stanley Lupino, and Will Evans will be enormous favourites with young and old. They were so on the first night and will be even later on. Caleb Porter played a serious part, like the good actor he is, and Harry Claff was also good. Madge Titheradge played the name part, and there were hundreds of followers in her train when she (or he) won the love of the Princess. Arthur Collins took many calls. The audience insisted on that. Frank Anstey and F. Dix also participated, and from an opening in the orchestra—now covered by palm leaves and flowers—James Glover rose and looked round. He and Melville Gideon provided the tuneful score.

GOOD EVENING.

PRINCE OF WALES THEATRE.

Sole Proprietor:
MISS BRUCE.

Lessee and Manager:
ANDRÉ CHARLOT.

GEORGE GROSSMITH
AND
EDWARD LAURILLARD'S
SEASON.

GEORGE GROSSMITH and EDWARD LAURILLARD
PRESENT

"YES, UNCLE!"

A New Musical Comedy in Two Acts
Written by AUSTEN HURGON and GEORGE ARTHURS,
and
Founded on JOSE G. LEVY'S Version of "Le Truc de Brésilien."
Music by NAT. D. AYER. Lyrics by CLIFFORD GREY.

CAST

GEORGE BELLAMY STARK (an Artist)	FRED LESLIE
BRABAZON HOLLYBONE (his Uncle)	DAVY BURNABY
JOAN (his Wife)	MARGARET BANNERMAN
MABEL MANNERING (a young English Widow living in Paris)	JULIA JAMES
NICHETTE (Stark's Studio Maid)	LILY ST. JOHN
LUCIEN GAPOUR (a Zouave)	HENRI LEONI
DIABLO CASABLANCA (Ex-President of El Diego)	ROBERT NAINBY
LOLITA (Diablo's Daughter and Stark's late Model)	ALEXIA BASSEN
GUSTAVE (Studio Attendant)	VICTOR COURTET
BAPTISTE (a Concierge)	FRANK HECTOR
HYACINTH (a Waiter)	NORMAN GRIFFIN
NAPOLEONI (a Perruquier)	DOUGLAS BYNG
BEBE (Vestiare at the Quat'z'arts)	GLADYS HOMERLY
AND	
BOBBY SUMMERS (Stark's Friend)	LESLIE HENSON

MODELS

NINON	DOROTHY BOURNE	FROU-FROU	NORAH CALDICOTT
MIMI	DOROTHY NORREYS	KIKI	LOBBY OLIVER
ZOZO	YVONNE FITZROY	KOKO	MARGOT BARLE
FIFI	LILIAN CALDICOTT	POMPOM	CONNIE GUY
TOTO	MARJORIE MAIR	TA GLU	MAIR VAUGHAN
LULU	NORAH SWINBOURNE	MATHILDE	FAY LILMAR
CHOCOTTE	DOROTHY DEBENHAM	GABRIELLE	RENE GOULSTON
ESTELLE	GERTIE WHITE	YVONNE	NINA BRUNTON

The Little Zouaves:—Joyce Barbour, Mercia Swinbourne, Dorothy King, Cherry Constant, Nora Howard, Vera Hance, Diana Marsden, Betty Dale, Mabel Vincent.

Guests:—Evelyn Bland, Sylvia Russell, May Dodson, Lilian Davies, Nita Simons, Diana Marsden, Betty Dale, Mabel Vincent.

Gentlemen of the Chorus:—Frederick Raynham, Joseph Grande, Albert Cater, Ernest Hill, Frank Melville, Joseph Redmond, Albert Danville.

THE PLAY PRODUCED BY AUSTEN HURGON

The Male Members of this Company have either served with the Colours, or have been rejected as ineligible for Military Service.

Synopsis of Scenery.

ACT I.	Stark's Studio in Paris.	*Owen*
ACT II. SCENE 1.	The Hall of Stark's Flat in Paris.	*Sackman*
SCENE 2.	The Anteroom of the Quat'z'arts Ball.	*Sackman*
SCENE 3.	Le Bal des Quat'z'arts.	*Marc Henri*

Scenery built by J. BRUNSKILL.

The Orchestra under the direction of Mr. WILLY REDSTONE.

MUSICAL NUMBERS.

ACT I.

CONCERTED NUMBER	Model Girls	THE CHORUS
SONG	"It's all the same to me"	GUSTAVE
CONCERTED NUMBER		THE CHORUS
DUET	"Think of Me"	LUCIEN and NICHETTE
SONG	"Carry on the Good Work"	BOBBY
SONG	"Beware"	LOLITA
DUET		BOBBY and MABEL

ACT II. SCENE 1.

SONG	"My Lady of the Dance"	LUCIEN
DUET	"Quarrelling"	GEORGE and JOAN
DUET	"Would you Believe It?"	BRABAZON and BOBBY
	FINALE	

ACT II. SCENE 2.

SONG	"Widows are Wonderful"	MABEL
QUARTETTE	"Time To-Night"	
SONG	"Nonny No"	BOBBY

ACT II. SCENE 3.

	OPENING CHORUS	
DUET	"Homage to Beauty"	LUCIEN and NICHETTE
	DUET DANCE	
SONG	"Ah! those were days"	BRABAZON
	FINALE	

There will be an interval of 10 minutes between Acts I. and II.

Act I. and Act II. Scene 1. Dresses and Hats designed and executed by JULES POIRET,
Gustave Dress by DUNLOS
Act II. Scene 3. Dresses and Cloaks by LUCILE and MORRIS ANGEL, and SIMMONS.
All Miss James' Dresses designed by REGINE DE VIRELLE and executed by MYRA SALTER, 26 Albemarle Street, S.W.
Misses Bannerman, St. John, and Bassin dresses designed and executed by LUCILE, 23 Hanover Sq., W.
Shoes by H. & M. RAYNE. Wigs by CLARKSON. Properties by FRED ELLIOTT.
Furniture by HAMPTON & SONS.

Stage Manager / Acting Manager — For George Grossmith and Edward Laurillard — CHAS. A. MAYNARD / J. E. SHARPE.

BOX OFFICE (Mr. JOHN RIDLEY) open 10 to 10. Telephone: 7182 GERRARD.

EXTRACT FROM THE RULES MADE BY THE LORD CHAMBERLAIN. 1.—The name of the actual and responsible Manager of the Theatre must be posted in every p[illegible] 2.—[illegible] the Theatre at the end of the performance [illegible] by all exit and entrance doors. [illegible] is a fireproof screen to the proscenium opening [illegible] it must be kept worked at least once during every perf[illegible] ready to be in proper working order. 4.—Smoking is not permitted in the Auditorium. 5.—All gangways, p[illegible] must be kept free from chairs or any other obstructions, whether permanent or temporary.

Prince of Wales' THEATRE

29/12/17

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JUM

Plays

The Weekly Dispatch
(117th YEAR.
LONDON: Carmelite House E.C. 4.
ORIGINAL DISPATCH
DECEMBER 30, 1917.

The new musical farce, "Yes, Uncle!" presented by Grossmith and Laurillard at the Prince of Wales Theatre last evening, is a merry entertainment, with a book by Austen Hurgon and George Arthurs, entirely surrounded by music by Nat D. Ayer. The music, the merry company, the mise en scène, and Clifford Grey's lyrics (which are a long way superior to the average of musical comedy lyrics) are all better than the book, and when after a week or two of working together the artists forget some of the book and rely more on themselves there will not be a jollier entertainment in the London theatres. As it was it kept the house hugely entertained last evening. Leslie Henson's comicalities are splendid fun, and whether he was singing or masquerading, or making love to the captivating widow in Paris (played with great humour by fascinating Julia James), he was good enough to win a verdict for the evening's play.

* * *

There are two acts to "Yes, Uncle!" and three scenes in the later one. There is a colour scheme more attractive than in any farce seen in London in recent years, and a lively and lovely chorus, as well as clever principals in front of it. Davy Burnaby, Robert Nainby, and Frank Hector are very funny, but they will be infinitely funnier when they get more freedom. Lily St. John, too, will have more dances, and Julia James more scenes with Leslie Henson. Every element of success is discoverable in this irresponsible farce, served up with exhilarating valse music, and two songs—comical and topical both—either of which might make the fortune of a play, "Would You Believe It?" and "Nonny No." "Yes, Uncle!" will remain on the bills for many and many a month.

* * * J. W.

Daily Mail
THE SOLDIERS' FRIEND.
EDITORIAL OFFICES, CARMELITE HOUSE, E.C. 4.
TUESDAY, MARCH 5, 1918.

"Yes, Uncle!" was transferred yesterday from the Prince of Wales Theatre to the Princes Theatre, Shaftesbury-avenue; and "Carminetta" was transferred to the Garrick Theatre.

2 270

ST. MARTIN'S THEATRE

WEST STREET, SHAFTESBURY AVENUE, W.C.

Licensee - B. A. MEYER. Sole Lessee - CHARLES B. COCHRAN.

MONDAY, DECEMBER 31st, at 8,
and subsequent Evenings at 8.30.
First Matinee, Thursday next, Jan. 3rd, at 2.30,
and every Thursday and Saturday at 2.30.

"Sleeping Partners"

A GARDEN OF EDEN EPISODE

IN THREE ACTS

From the French of SACHA GUITRY.

CAST OF CHARACTERS:

HE - - - Is *as others are.*
Mr. SEYMOUR HICKS.

SHE - - Is like all "She's"—*extraordinary.*
Miss MADGE LESSING

The Husband - Is just a husband—*with a beard.*
Mr STANLEY TURNBULL.

The Servant - Is *a servant.*
Mr. WILLIAM HOME

ACT I.

The Flat where She Hesitated.
A Quarter to Four one Afternoon.
She came.

ACT II.

The same Flat and same Hesitation.
Nine o'clock that Night.
She slept.

ACT III

The same Flat still, but no Hesitation.
Eight o'clock the next Morning.
She Awakened.

Waters, J.
Plays

THE TIMES

TUESDAY, JANUARY 1, 1918.

There is a familiar tale of one at the play from whom the unrealistic presentation of a burglary-scene wrung the *cri du cœur*: "Yah! Pull down the blinds!" Burglary is not the only subject on which a too obviously expert criticism compromises the critic. Each and all of us in the St. Martin's audience last night, for instance, could doubtless have had much to think over the intimate love-scene in the first act of *Sleeping Partners*; but we should take good [illegible] and all of us, not to say it. For only the very young (for whom the play is not intended) or the very fatuous would willingly choose to [illegible] experts in this delicate subject-matter. So [illegible] content ourselves with assuming in our blessed innocence that M. Sacha Guitry knows all about it, and that Mr. Seymour Hicks and Miss Madge Lessing in *their* blessed innocence know just enough under M. Guitry's inspiration to make it perfectly plausible. Not that we would rob Mr. Hicks of a single laurel by imputing to him an innocence of which he may not, after all, be guilty. He has, for example, [illegible] of "Kamerad!" which we suspect to be [illegible] of his own added to the Guitry jewelry. And his manner of love-making is, beyond all cavil, his own, and not from the French; beyond all cavil, we say, though, as in most cases of absolute conviction, we should be puzzled to give reasons. Anyhow, it is a most insinuating manner, and we are not in the least surprised that Miss Lessing is very near succumbing to it. Only very near, of course—for you don't suppose that M. Guitry sat down to write a play about anything so *banal* (for the spectator) as the spectacle of a woman crowning, in the pleasing phrase of the 18th century, a lover's name. No, indeed; and the only question you have in your mind from the start is what particular device the author has up his sleeve for saving the situation. Well, let us leave it up his sleeve, so as not to spoil sport: only just whetting your curiosity with the hint that it is possible, in a moment of agitation, to mistake a sleeping draught for *sal volatile*, and that, with M. Guitry's ingenuity assisting, this mistake may not only guard a wife against a lover, but save her from a husband's wrath as well. *Sleeping Partners*, then, as you will have guessed, is not to be narrated, but to be seen and chuckled over. The acting is delightful; but though Miss Lessing and Mr. Turnbull are both in the exactly right discreet pitch, it is Mr. Hicks's evening. He gives an extraordinary display of audacity, naturalness, and *finesse*—riding the whirlwind and directing the storm of intense nervous excitement.

The Weekly Dispatch
(117th YEAR.)

LONDON: Carmelite House, E.C. 4.

ORIGINAL DISPATCH

JANUARY 6, 1918.

Lovers of the serial story (in which the good are beautiful and noble and the wicked are smokers of cigarettes and drinkers of "fire water") will not find just the sort of romance they used to get in other days by going to see "Sleeping Partners" at the St. Martin's Theatre. They will see rather one of the most amusing light comedies, from the French, that they have ever seen in London, and they will witness the best acting performance given in the memory of any living playgoer in light comedy by an English actor. I have often criticised Seymour Hicks for his acting, for his over-playing and playing away from the book, but here he comes along, prepares a witty, clever, risky French play for the English stage, turns the original story into a good joke, and gives an acting performance of the lover who sets out to capture the heart of a young married woman such as the London stage has not seen before. Well, go and see the play. It is not for children or prudes.

GOOD EVENING.

Daily Mail

WHEN WILL RHONDDA RATION?

EDITORIAL OFFICES CARMELITE HOUSE. E.C. 4.
TUESDAY, JANUARY 1, 1918.

WOMEN'S BIG SALARIES.

PROSPEROUS THEATRICAL YEAR

The theatrical season for 1917 came to an end with the production of a new light comedy from the French; it began with the revival of an old farce. It was a year of prosperity, tempered by the excess war profits that had to be paid to the Chancellor and by an increased amusement tax imposed since October 1.

The military element home in London and visitors demanded light entertainments, and they got them; musical plays and revues flourished, and the feminine element on the stage was predominant. Women drew the big salaries in 1917. Almost their only rivals were the comedians who can coin laughter. Most of the first-night programmes stated that "the male members of this company have either served with the colours or are ineligible for military service." Some of them expressed the same thing in other words, but the result was the same. The war has now put an end to the reign of the matinée idol.

The hold of the theatre on the public is greater than ever. Increased rents have not deterred men from producing plays, neither have the inflated salaries, nor the increased tax and the excess war profits (when there were any). Reduced lighting, air raids, scarcity of cabs and omnibuses, have not kept the public away. Playgoing is now the national amusement. In fact, there is no other, except it be the kinematograph shows.

The Weekly Dispatch
(117th YEAR)
LONDON: Carmelite House, E.C. 4.
FEBRUARY 24, 1918.

* * *

People with just a little superstition in their nature are sometimes curious to know the yearly fate of plays produced on a Friday or the thirteenth of the month. I have looked through my programme for last year, and here are the plays. Produced on Friday: "Pot Pourri" (a triple bill), Ambassadors' Theatre; for a few nights, "The Three Daughters of M. Dupont," Ambassadors Theatre; 162 performances. "Smile," Garrick Theatre; 206 performances. "Treloawny of The Wells," New Theatre; 113 performances. "The Boy," Adelphi Theatre; still running. June 13: "His Excellency the Governor," New Theatre; 77 performances. October 13: "Cash on Delivery," Palace Theatre; 57 performances.

* * *

THEATRELAND GOSSIP.

The Weekly Dispatch
(117th YEAR)
LONDON: Carmelite House, E.C. 4.
JANUARY 6, 1918.

I have been looking over my diary for the plays of the year just ended. I began the season twelve months ago by going to a supper and dance on New Year's Eve and wishing next day that I had not. The first new play to come out in January 1917 was a capital specimen of the "crook" drama called "Under Cover," and the other early products of the same month were a drama of the French Revolution, "The Aristocrat," at St. James's Theatre—which got a run of 150 performances, and a revue, "Zig-Zag," which, with a total of upwards of 600 performances to its credit, is still at the Hippodrome.

"Anthony in Wonderland," one of the very best plays of the year, was a February product at the Prince of Wales Theatre, but the only thing whimsical about "Felix Gets a Month" (at the Haymarket Theatre, another February offering, was its title; it got less than three weeks. "Monty's Flapper," produced an evening later, lasted nearly six weeks at the Apollo, but "The Maid of the Mountains," brought out at Daly's on February 10, is still playing to capacity houses.

The most popular war drama of the year (and the greatest money-maker), "Seven Days' Leave," saw the electric lights for the first time on St. Valentine's Night at the Lyceum Theatre, and looks like seeing the war out. "The Double Event," also a February sowing, was played 83 times at the Queen's, but "The Spring Song," libertated at the Queen's Theatre two nights later, got tired of the tune in about a fortnight. The above, with a very dull revue, "The Bing Girls Are There," at the Alhambra Theatre, completed the February record.

* * *

March 24 saw the finish of a war play called "The Man Who Went Abroad," produced on March 1 at the Globe Theatre, but another feeble play, "Remnant," produced at the Royalty two days later, ran for 125 performances. Neither man nor woman seemed partial to "Petticoats" (a play with seventeen female and no male characters), presented at the Garrick Theatre and discarded at the end of a week. "General Post," which has turned out one of the successes of 1917, made its appearance at the Haymarket on March 14.

"Damaged Goods," which got a run of 281 performances at St. Martin's Theatre, was presented on March 17, and was followed later in the month by a revue, "Hanky-Panky," at the Empire, and Gaby Deslys, in "Suzette" at the Globe. The former got to 164 performances, the latter to 256. "Double Dutch," put on by two new managers, Pearl and Cope, who took a temporary lease of the Apollo, cost them, they said, £2,500; but it was the cast of "Wurzel-Flummery," a New Theatre production of the same month, that accounted for so short a run as 66 performances of a programme with this and two short Barrie plays in it. "Cheep" (still at the Vaudeville), and "£150," at the Ambassadors—both of them revues—were the other April products.

* * *

On May 5 "Bubbly," which is what Americans (or some of them) would call "a lead-pipe cinch," came out at the Comedy Theatre, and looks like staying there indefinitely, but a comedy called "Hush," presented at the Court Theatre two nights later, was silenced after 18 attempts. Gladys Cooper began her management (with Frank Cooper as partner) at the Playhouse on May 9 with a comedy called "The Misleading Lady," and ran it for 108 performances; while another American play, "Inside the Lines," presented at the Apollo Theatre, May 23, is still drawing lovers of the war or spy drama. The last of the May productions, "Sheila," with Aubrey Smith in the George Alexander part, was off after 19 performances.

June had a few productions. There were "The Three Daughters of M. Dupont," at the Ambassadors; a revue called "Smile," at the Garrick; "Humpty Dumpty," at the Savoy (10 performances only). John Galsworthy's "Foundations," a very charming, clever thing, that should have run for many more than 22 performances at the Royalty, and a revue called "Airs and Graces," at the Palace Theatre.

* * *

July has the short record of four plays: "Mrs. Pomeroy's Reputation" (94 performances), at the Queen's Theatre; "Three Weeks" (125 performances), at the Strand Theatre; "Round the Map," at the Alhambra Theatre (where it is still running); and "What a Catch" (99 performances), at the Duke of York's. August saw the autumn season inaugurated. "The Better 'Ole" (still going strong at the Oxford Theatre) was the first offering. "Cook" was the second. It was kept on for 56 performances at the Kingsway. A revue called "Upside Down" was the next arrival, at the Empire. Then came a charming comedy, "Billeted," at the Royalty. Happily, it is still there. "Carminetta," with a delightful score, is another of the August productions still with us, and a fine, thrilling play, "The Invisible Foe," came next, at the Savoy.

* * *

A new play by Henry Arthur Jones, "The Pacifist," produced on September 4 at St. James's Theatre, was withdrawn after 12 performances, but a musical play, "Arlette," presented two evenings later at the Shaftesbury Theatre, looks like being a long runner. "The Yellow Ticket," at the Playhouse (a strong drama), with Gladys Cooper in it, and "The Boy," at the Adelphi (a light musical piece), are both of them successes; but R. C. Carton's comedy, "The Off Chance," at the Queen's Theatre, went out of sight after 45 performances.

* * *

October 1 saw "A Kiss or Two" presented at the London Pavilion. It was taken off after 80 performances. The second production of that month, "The Saving Grace," with Charles Hawtrey at his best, is also a winner at the Garrick. "One Hour of Life," at the Kingsway, was shelved after 19 performances; and "Cash On Delivery," a musical play, held its place at the Palace Theatre for seven weeks only.

* * *

America sent a real thriller, "The 13th Chair," to the Duke of York's Theatre (on October 16), where it is still running, and Gerald du Maurier never produced a more solid success than J. M. Barrie's "Dear Brutus," which has been filling Wyndham's Theatre since October 17. The other two October productions, "The Willow Tree," at the Globe Theatre (October 22), and "Wild Heather," at the Strand Theatre (October 25), will be finishing their runs in a couple or three weeks.

* * *

There was too much talk and too little action in "Loyalty," produced at St. James's Theatre, November 21, and it was off after 21 performances. A revue at the Empire Theatre, "Here and There," was the only other November production. "Pamela," a charming musical play presented at the Palace Theatre on December 10, "The Prodigy," a farce which got but 14 performances at the Court Theatre; a fairy play on Nathaniel Hawthorne's "Wonder Tales," at the Ambassadors Theatre; a new musical comedy, "The Beauty Spot," at the Gaiety Theatre; "Aladdin," at Drury Lane; "Yes, Uncle," a whirling musical farce at the Prince of Wales Theatre; and "Sleeping Partners," a new light comedy from the French, make up the list of new productions for the year ended.

* * *

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2 new Barrie plays 120
London Pavilion 140
Queues 165

AMBASSADORS THEATRE

WEST STREET Opposite the Palace Theatre, CAMBRIDGE CIRCUS, W.C.

Proprietors THE AMBASSADORS THEATRE LTD.

Licensee—HERBERT JAY. Sole Lessee CHARLES B. COCHRAN.

SATURDAY, JANUARY 5th, 1918,

and EVERY EVENING at 8.

CHARLES B. COCHRAN [illegible] RICHARD T. MAYNARD

MISS F[illegible] IVOR

MR. H. BROUGH ROBERTSON

"OUT OF HELL"

A [illegible]

BY [illegible] THOMAS

MRS. [illegible]

FRAU [illegible]

[illegible]

CARL HARTZMANN

Act 1. .. .. Early in the War.

SCENE Mrs. Ford's Flat in a Garrison Town in England.

Act 2. .. . Eighteen Months Later.

SCENE Same as Act 1.

Act 3. .. .. Six Months Later.

SCENE Room in General Hartzmann's Country House near Torgau, Germany.

Act 4. .. .. Three Months Later.

SCENE Same as Act 1.

The Play Produced by the AUTHOR.

PROGRAMME OF MUSIC selected from the following:—

1. OVERTURE	"Velva"	
2. S[illegible]	"Indian Love Lyrics"	[illegible]ford-Finden
3. SPRING SONG		Mendelssohn
4. [illegible] PAROLES		Tschaikowsky
5. [illegible]	"Carmin[illegible]tta"	Emile Lassailly
6. [illegible]		Dvorak
7. [illegible]	"Madame Butterfly"	Puccini
8. MELODY IN F.		Rubenstein
9. [illegible] DE JOCELYN		Godard
10. PRELUDE		Rachmaninoff
11. MARCHE DE PETITS SOLDATS DE PLOMB		Pierne

Acting Manager For HARLEY CONNELL

Stage Manager Richard T. Maynard S. NEWBERRY

General Manager .. (For C. B. Cochran) .. CLIVE R. McKEE

Musical Director .. .. .. J. B. HASTINGS

A CURIOUS WAR PLAY.

Out of Hell," a war drama in four acts, mething of a curiosity, for the charac- n this play at the Ambassadors Theatre vening are but four—two sisters, each m mother of an only son. The author, ert Thomas, has arranged his story so wo players, Frances Ivor and Brough tson, can each play two parts, but conomy of characters (and of cast), er clever and surprising it may be, not make for convincing effect, nor e a story that merits much attention. re were war speeches, of course. The ever got much farther than these, and ow the war play of speeches seems place these days, when so much that and unforgettable is happening all us.

Daily Mail

RHONDDA GOING TO RATION.

EDITORIAL OFFICES CARMELITE HOUSE, E.C. 4.
FRIDAY, JANUARY 18, 1918.

MR. OSCAR ASCHE'S HOPE.

Greatly to the amusement of the members of his company appearing with him in "Chu Chin Chow," Mr. Oscar Asche has posted up the following notice inside the stage entrance of His Majesty's Theatre:—

"I wish to correct the statement that has been made in some quarters to the effect that Messrs. Grossmith and Laurillard enter into possession of this theatre at once. 'Chu Chin Chow' does not quit until the public gives him notice, and before that event happens Messrs. Grossmith and Laurillard may be in a far, far better land. There is hope."

The Weekly Dispatch

(117th YEAR)

LONDON: Carmelite House, E.C. 4.

ORIGINAL DISPATCH

JANUARY 20, 1918.

* * *

Oscar Asche can see no end to the run of "Chu Chin Chow" at His Majesty's Theatre. He showed me the receipts for each week since the run began 18 months ago, and it is playing to more money now than ever it did. You can book seats for 1919. Grossmith and Laurillard when they do eventually get possession of the house will go in for musical plays. "The Great Lover" would be a hopeless proposition there. Sir Herbert Tree saw it in New York with Leo Ditrichstein, the Hungarian actor, in the name part, and he knew and said it could not be properly played in a large house. George Grossmith will return to the stage to play Ditrichstein's part, and he is not going to resign the R.N.V.R. for many a long day yet. So you can bet on musical plays at His Majesty's.

* * *

By the by, I am told that the G. and L. syndicate is interested to the extent of £18,000 in Joseph Benson's £105,000 deal for His Majesty's Theatre. The ground rent of this theatre is £3,750, so it can be understood that it is anything but a cheap house to run. Sir Herbert Tree calculated that its expenses when closed were nearly £300 a week. Some years ago he could have sold it to the Carlton Hotel Company, but would not. More recently he would have, but could not. Last year he offered it to Oscar Asche for £90,000. Oscar Asche does not want to invest in bricks and mortar. "When I have got a play," he says, "I can always get a theatre." The new purchasers of His Majesty's Theatre have also taken over the scenery store in Lambeth used in connection with it, at a rent of £500 a year.

* * *

THE LONDON COLISEUM

Licensed by the Lord Chamberlain to Mr. Oswald Stoll, Chairman and Managing Director, The Coliseum Syndicate, Ltd., Coliseum Buildings, W.C.

Managing Director . . . . . **OSWALD STOLL**
Manager . **ARTHUR CROXTON** — **Stage Manager** . **HENRY CROCKER**
Musical Director - **ALFRED DOVE** — **Assistant Manager** **H. PRYME**

PROGRAMME—*continued*

10—Miss LILLAH McCARTHY IN
ANNAJANSKA, THE WILD GRAND DUCHESS
From the Russian of GREGORY BIESSIPOFF.

Cast:

Annajanska: The Wild Grand Duchess **LILLAH McCARTHY**
General Strammfest ... ... RANDLE AYRTON
Schneidekind ... ... HENRY MILLER
First Soldier ... ... DRELINCOURT ODLUM

Stage Manager for Miss Lillah McCarthy—HENRY MILLER
Miss Lillah McCarthy's uniform, and coat and hat designed by CHARLES RICKETTS. Coat and hat executed by ELSPETH PHELPS, of 28, Albemarle Street, W.

The Scene is laid in a General's Office in a Military Station on the East Front of Beotia.

Daily Mail

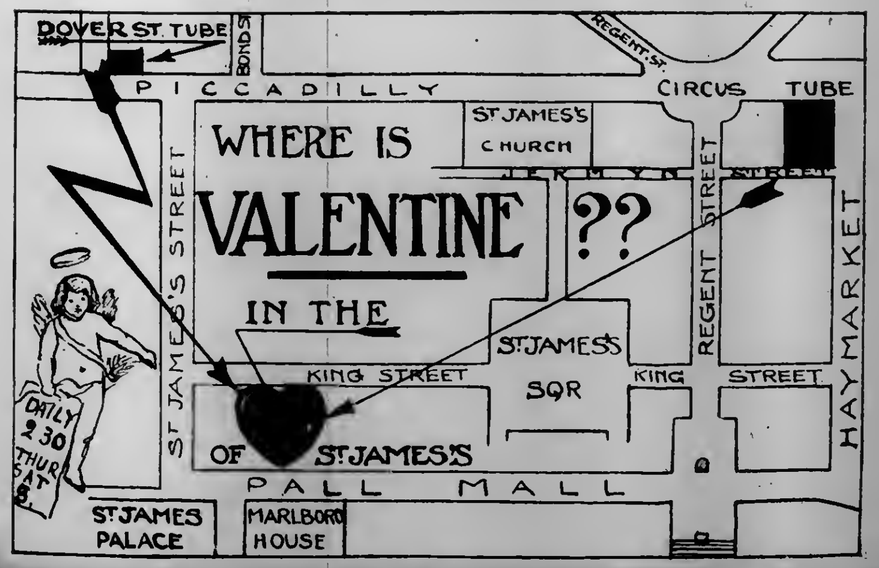
RHONDDA GOING TO RATION.

EDITORIAL OFFICES CARMELITE HOUSE, E.C. 4.
TUESDAY, JANUARY 22, 1918.

"THE WILD DUCHESS."

At the London Coliseum yesterday Miss Lillah McCarthy presented and appeared in a short sketch, "Annajuska, the Wild Duchess." The author, "Gregory Biessipoff," has written her a story of a grand duchess who rides on the whirlwind of a revolution in the Near East and proposes to calm the storm by masquerading as a new Joan of Arc. It is very slight and abrupt

J. W.



On THURSDAY EVENING, JANUARY 24th, at 7.45
And EVERY EVENING at 8

A ROMANTIC COMEDY OPERA

VALENTINE

Music by NAPOLEON LAMBELET

Book by ARTHUR DAVENPORT and CHARLES WIBROW
(With acknowledgments to Arthur Sturgess)

Lyrics by ARTHUR DAVENPORT

Cast:

Valentine	(*alias* Will of the Woods; *alias* Master Zero—a Girl who doesn't know it)	Miss MARJORIE GORDON
Gastricus	(Duke of Calomello, Regent of Milcannia)	Mr. WALTER PASSMORE
Citizen Dulacq	(Leader of the Socialist Party)	Mr. CHARLES WEST
Gaston Dulacq	(his Son)	Mr. HAYDEN COFFIN
Count Pertino	(Son of the Duke)	Mr. BRUCE WINSTON
Broquello	(a Peasant)	Mr. HENRY A. MATHER
Captain Odias	(of the King's Guards—a Poet)	Mr. STEPHEN BOND
Dr. Fubsius	(Court Physician)	Mr. LEONARD CALVERT
Baron Boldero	(one of the Old Noblesse)	Mr. ARTHUR JACKSON
Pim	(an Innkeeper)	Miss IVY DEWEY
Paffe	(a Herald)	Mr. ARTHUR REMEY
Pomme	(Groom of the Chamber)	Miss GWEN CARTON
Starcus	(a Mountaineer)	Mr. JULIAN THOMAS
Diana, Queen of Vimbos	(an Amazon)	Miss MABEL TWEMLOW
Pomona, Duchess of Calomello	(a Pessimist)	Miss HAMLEY-CLIFFORD
Baroness Boldero	(another of the Old Noblesse)	Miss MARGUERITE WEDLAKE
Princess Gratsia	(Eldest Twin Daughters of the late King of Milcannia)	Miss PRUE TEMPLE
Princess Patsia	(Eldest Twin Daughters of the late King of Milcannia)	Miss GERTRUDE KAYE
Prosia	(a Major of Hussars from Vimbos)	Miss GWLADYS SOMAN
Carressa	(Broquello's Daughter)	Miss DORIS DEAN
Princess Petunia	(Other Daughters of the late King of Milcannia)	Miss FLORENCE LEIGH
Princess Sheila	(Other Daughters of the late King of Milcannia)	Miss HILDA BELLAMY
Princess Teresa	(Other Daughters of the late King of Milcannia)	Miss BEATRICE GOMEZ
Princess Felice	(Other Daughters of the late King of Milcannia)	Miss EVELYN ROSE

AND OTHERS

ACT I. Scene 1. The Crimson Corridor. 17 years ago.
Scene 2. The Market Place. Yesterday afternoon.
Scene 3. The Amber Anteroom. Yesterday evening.
(By ALFRED CRAVEN)

ACT II. Scene 1. Broquello's Hut on the Mountains. Last night.
(By JOHN BULL)
Scene 2. The Royal Rose Garden of Lonestone Castle. To-day.
(By H. W. OWEN)

ST. JAMES'S THEATRE

Thursday, Jan. 24

Orch. Stall

G 128 A

To be retained

The Weekly Dispatch
(117th YEAR)
LONDON: Carmelite House, E.C. 4.
ORIGINAL DISPATCH
JANUARY 27, 1918.

It will be strange if the charm and excellence of the musical score of the comic opera "Valentine," just presented at St. James's Theatre, does not bring the composer, Napoleon Lambelet, bang into the front rank of musical-play composers. For many years he has been almost forgotten, but in the interval London has produced none better, if as good, as he. At the present moment none of the musical plays can boast as tuneful music as that which he has written for "Valentine," but, having said so much, one has exhausted all that can be said in favour of the entertainment. The play itself is hopelessly dull and old-fashioned, and Lambelet's delightful music was all the time forcing attention on the sorry alliance between it and the worn-out character of the book. The only musical-play producers I saw in the house on Thursday evening were the enterprising partners Grossmith and Laurillard. They do not miss much that is happening. N.B.—I was not exactly struck with the way in which all the characters in the story were cast, nor with all of the singing. King-street, St. James's, seemed very quiet in the moonlight when the play was over. In olden times two of the airs sung on the stage during the evening would have kept the whistlers busy. Now we let the gramophones shoulder the burden.

To put the story of "Valentine" as succinctly as possible, it refers to the succession to the Kingdom of Milcannia, a name no more ingenious or novel than most of those mentioned in the description of the very numerous characters. The late King (who had died partly because Dr. Fubsius, the Court Physician, whilst removing the Royal appendix had left his own stethescope (?) behind), had had three sets of twin daughters, and the populace, egged on by Citizen Dulacq, a Socialist from France, threaten a revolution if the birth of a posthumous child, which is momentarily expected, should seat a woman upon the throne. So, when Fubsius comes, all trembling, to announce that a girl has again been born, the Regent, Gastricus, Duke of Calomello, and his wife Pomona silence the deaf old dotard, and give it out that a Prince has come to reign over the country. The girl, named Valentine, is brought up in seclusion as a boy, which she indeed imagines herself to be, though, in spite of opinions of a contrary sort as to preferring boys, she desired secretly to be a girl after all. On the seventeenth birthday of Valentine, who is to be introduced for the first time to "his" expectant subjects and to be crowned forthwith, Milcannia is overrun by the Blue and White Hussars of Diana, the Amazonian Queen of the neighbouring country of Vimbos (another not unfamiliar name), who forces the diffident and very cold Valentine to marry her out of hand in the Chapel Royal. But Valentine, known already as Will of the Woods to Dulacq's son, the gallant Gaston, and as Master Zero, the Prince's valet, to Carressa, a waiting-maid and daughter of a peasant called Broquello, flies to the last-named's hut on the mountains, in company with Gaston. They are taken prisoners by the pursuing Amazon Queen, grievously mortified when in the end she learns that her bashful "bridegroom" was really a girl, and unavowedly in love with Gaston all the time. The discovery is contrived in a manner possessing some ingenuity. Diana, who had been praising Valentine's figure as resembling that of Ganymede or of Eros, receives the unexpected reply: "My uncle the Regent used to tell me I had exactly the form of that," pointing to a female statue, said to be one of Psyche, at the back of the Royal Rose Garden of Lonestone Castle. Startled at this answer, the Virgin Queen forces the truth from Duke and Duchess, and departs both in sorrow and in anger, leaving Valentine, who has apparently lost throne and power, to find happiness with Garston, whom his Socialist or mountaineering friends choose to be King Consort of Milcannia. The romantic theme of "Valentine," to which we have confined ourselves in this necessarily brief synopsis, finds sumptuous setting in the both ornate and picturesque sets of the Crimson Corridor, the Market Place, and the Amber Ante-room (Alfred Craven), Broquello's Hut (John Bull), and the Royal Rose Garden (H. W. Owen).

Greek Music in London.

Mr. Napoleon Lambelet, whose musical play "Valentine" is about to be produced at the St. James's, is musical director at the Greek Church in Bayswater, the services of which church are frequently enriched by his compositions. He was born at Corfu, and became in due course a student at the Athens Conservatoire. When he completed his studies he launched a Greek operatic company, but he found time also to make an industrious exploration of the rich field of his country's folk music. King George of Greece knighted him, and Egypt has honoured him with the Medjidie Order.

22/1/1918.

The Stage.

LONDON, THURSDAY, JAN. 24, 1918.

FINANCIAL NEWS.

NEW COMPANIES,

Sir Thomas Beecham's Estate, Ltd.—Private company. Registered January 12. Capital, £500,000, in £1 shares. To acquire and turn to account the interest of Sir Thomas Beecham, Bart., in the estate of the late Sir Joseph Beecham, Bart., and various other properties and interests belonging to Sir Thomas Beecham, to acquire and turn to account such further interests in the estate of the late Sir Joseph Beecham, and such other properties belonging to members of his family as are suitable for the purposes of the company, and to carry on business as land, share, stock and property owners and dealers, financiers, builders, etc. The subscribers (each with one share) are:—Sir Thomas Beecham, Bart., Markyate Ell, Dunstable; Sir J. Salter Pyne, C.S.I., M.Inst.C.E., 100, Piccadilly, W. The first directors are:—Sir Thos. Beecham, Bart. (permanent director and chairman), Sir Salter Pyne, C.S.I., and Col. Chas. H. Innes-Hopkins. Remuneration, £1,000 each per annum. Solicitors, Boydell and Cooke, 1, South Square, Gray's Inn.

The Stage.

LONDON, THURSDAY, FEB. 14, 1918.

NEW COMPANIES.

G. and L. Theatre, Ltd.—(149,549.)—Private company. Registered February 6. Capital £60,000, in £1 shares. To acquire the benefit of an agreement between Joseph Benson of the one part, and Geo. Grossmith and Edward Laurillard of the other part, providing for the grant to the two last-named of a lease of His Majesty's, London; and also to acquire the benefit of an agreement between the exors. of the late Sir Herbert Beerbohm Tree and Geo. Grossmith and E. Laurillard, providing for the assignment of the leases or underleases of certain stores used in connection with the said theatre. The subscribers (each with one share) are:—G. Grossmith, 3, Spanish Place, W.1, actor-manager; E. Laurillard, Grafton House, Golden Square, W.1, theatrical manager. The first directors are:—T. Jowett, A. Embiricos, E. R. Bird, George Dance, Bert Feldman, George Grossmith, Edward Laurillard, and W. B. Purefoy. Registered office: Grafton House, Golden Square, W.1.

MORTGAGES, CHARGES AND SATISFACTIONS.

Capital Syndicate, Ltd. — Land Registry charge on leasehold Palladium, Argyll Street, W., dated January 29, 1918, to secure £1,000. Holders: J. Amery-Parkes, A. C. Peeke, and Oswald Stoll.

The Stage.

LONDON, THURSDAY, FEB. 28, 1918.

MORTGAGES, CHARGES AND SATISFACTIONS.

J. L. Sacks, Ltd.—Debenture, charged on the company's undertaking and property, present and future, including uncalled capital dated February 5, 1918, to secure all moneys due or to become due from company to London Joint Stock Bank, not exceeding £2,000.

Empire Palace, Ltd.—Confirmatory deed dated February 1, 1918 (collateral to mortgage and charge already registered, securing £142,100), based on land registry title [illegible] relating to freehold Empire, Leicester Square.

Daily Mail

EDITORIAL OFFICES CARMELITE HOUSE, E.C. 4.

TUESDAY, JANUARY 15, 1918.

HIS MAJESTY'S THEATRE SOLD.

The remainder of the late Sir Herbert Tree's lease of His Majesty's Theatre was sold yesterday to Mr. Joseph Benson, nitrate merchant, of Liverpool, for £105,000.

The number of years unexpired is 52, and for 28 of these Mr. Benson yesterday sub-let the theatre to Messrs. Grossmith and Laurillard. Last year Mr. Benson bought the Shaftesbury Theatre for about £70,000 and sub-let it the same day to Messrs. Grossmith and Laurillard.

The transfer of His Majesty's Theatre to that firm will not be made until after the run of "Chu Chin Chow."

THE REFEREE.

SUNDAY, FEBRUARY 24, 1918.

The thirty-first annual report of the directors of the London Pavilion, Limited, presented at the general meeting, held at the "Pav." on Friday afternoon, showed a net profit of £3,112 1s. 4d. for the year ended Dec. 31 last, and an available balance of £6,485 19s. 6d. The Ordinary shareholders receive no dividend, and the payment of the Preference share dividend leaves £3,485 19s. 6d. to be carried forward to the current account.

* * *

The Stage.

LONDON, THURSDAY, MAR. 14, 1918.

Stoll Finance.

The balance-sheets and reports, to December 31, of four of Mr. Oswald Stoll's houses—the Coliseum, the Hackney and Shepherd's Bush Empires (which are consolidated into one syndicate), and the Palace, Leicester—are to hand. The Coliseum balance-sheet shows a profit on the year's working of £49,557 6s. 8d., which includes investments, rents, etc. A dividend of 25 per cent., less income-tax, has been declared, and the managing-director's remuneration, according to agreement, £1,931 19s. 6d., has also been deducted, leaving a balance of £58,541 8s. 9d. to be carried forward to the current year. The Hackney and Shepherd's Bush Empire Palaces, Ltd., balance-sheet shows a profit on the year of £9,111 2s. 11d., and a dividend of 5 per cent., less income-tax, has been declared, leaving a balance of £6,619 16s. 4d. to be carried forward to the current year's accounts, subject to the managing-director's remuneration for the past year and the tax on final dividend. The balance-sheet of the Palace, Leicester, shows a profit on the year's working of £9,031 9s. 8d., and a dividend of 10 per cent., less income-tax, has been declared, leaving £1,000 to be carried to the reserve account, and £8,055 16s. 7d. to be carried forward to the current year's account, subject to the managing-director's remuneration for the past year and the tax on final dividend.

The Stage.

LONDON, THURSDAY, MAY 16, 1918

MORTGAGES, CHARGES AND SATISFACTIONS.

Empire Palace, Limited.—Mortgage and two collateral Land Registry charges, dated April 16, 1918, to secure £81,300. Property charged: Queen's Hotel and Empire Theatre, Leicester Square, with goodwill and licenses (subject to prior mortgage for £142,100 on Empire Theatre). Holder: S. B. Joel.

THE REFEREE.

THE VARIETY STAGE.

243/18

THE MOSS' EMPIRES REPORT.

HUMOUR AT HAMMERSMITH.

THE report of Moss' Empires, Limited, for 1917 is distinctly good from all points of view. The net profits are nearly £44,000 more than in the previous year, £18,000 has been written off for depreciation, and the dividend on the Ordinary shares is at the rate of 8 per cent. for the twelve months. The directors have

Increased the Reserve Fund by £33,935,

and the amount carried to current account is £37,876, as against £22,800 brought in. The foregoing figures are the more remarkable when one considers the difficulties with which managements had to contend during 1917, difficulties which, alas! show little sign of decreasing. It is interesting to note that before Mr. Albert de Courville made a Hippodrome revue one of the standing and most successful features of London's entertainments that theatre was a somewhat expensive headquarters for the company, though it may have served as a useful advertisement for the provincial houses. Nowadays, I should say that the Hippodrome's profits must be a very bright spot in the accounts of Moss' Empires, Limited.

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The report of the Alhambra Company, Limited, for the year ended Dec. 31 last shows a loss of £6,806, but with £21,553 carried forward from the previous account it has been possible to pay a dividend of 5 per cent., write off £10,000 from productions account, and leave £772 to be carried forward to current account. This is, of course, not very much to carry forward, but with a huge success like "The Bing Boys on Broadway" in hand, the present year's trading should yield big profits.

* * *

THE REFEREE.

SUNDAY, APRIL 14, 1918.

The annual general meeting of the Empire Palace, Limited, will be held at the Empire next Friday at noon. The report for 1917 shows a profit of £5,328, which, with the amount brought in from the previous account, makes up a sum of £33,801 at the disposal of the directors. It is proposed to pay

A Dividend of Five per Cent.:

to write off £1,703 from investments; to add £29,929 to the Reserve Fund, bringing it up to £50,000; and to carry forward £608 to current account. All things considered, this reads very well, especially as "The Lilac Domino" continues to run merrily and profitably, and looks like doing so for some time to come.

TRISTRAM.

The Stage.

LONDON, THURSDAY, APRIL 25, 1918.

NEW COMPANIES.

Stoll Film Co., Ltd.—Private Company. Registered April 18. Capital £100,000, in £1 shares. Manufacturers and producers of and dealers in films, cinema, theatre, and music-hall proprietors, and to enter into two agreements with Oswald Stoll. The subscribers (each with one share) are:—Oswald Stoll, Carlton House, Putney Hill, S.W., entertainment director; W. S. G. Moule, Rosslawns, Monahan Avenue, Purley, Surrey, company secretary. The first directors are:—Oswald Stoll, Walter Battle, H. J. Thomas, B. W. Broad, J. D. Williams, and H. E. Davies.

THE REFEREE.

SUNDAY, JUNE 23, 1918.

The annual report of the Oxford, Limited, for the year ended April 30 last shows a net profit of £23,949 8s. 10d., a very happy result, due entirely to the phenomenal success of Mr. C. B. Cochran's production "The Better 'Ole." The shareholders receive a dividend of 10 per cent. and the investments of the company have been written down to present market value. The vacancy on the board of directors caused by the death of Sir Henry Tozer has been filled by the election of Mr. Joseph Davis.

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THE REFEREE.

SUNDAY, OCTOBER 6, 1918.

The gross profits of the Palace Theatre, Limited, for the year ended July 26 last were £18,650, including £10,449 brought forward from the previous account. After deducting interest on mortgage and fixed charges there remains £10,621 to credit. It is obvious that the policy of changing the character of the entertainment at the Palace was a mistake, but as the theatre has now reverted to its former style of show we may look for a return to the days of substantial dividends.

TRISTRAM.

THE REFEREE.

SUNDAY, NOVEMBER 3, 1918.

* * *

The ordinary annual general meeting of the Gaiety Theatre Co., Ltd., will be held at the Gaiety Theatre next Thursday at noon. The report of the directors for the year ended June 30 last shows a net profit of £2,490 15s. The directors state that the remaining £24,000 Profit-Sharing Debentures were redeemed in July last, and that "Going Up" is such a great success that the profit earned since June 30 has enabled them to complete the wiping out of the losses incurred prior to June 30, 1915. It would seem, therefore, that next year ordinary shareholders may expect a dividend.

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THE REFEREE.

SUNDAY, NOVEMBER 24, 1918.

* * *

The report of the directors of the Victoria Palace, Limited, for the year ended Nov. 5 last, makes good reading. The reserve fund is to be brought up to £40,000 by the addition of £10,000, the remaining debentures have been paid off.

A Dividend of Twenty Per Cent.

is to be paid, and £13,160 carried forward to current account. Sir Alfred Butt and his co-directors are to be congratulated heartily on these figures, and no small credit is also due to Mr. Jack Hayman, who is responsible for the composition of the programme, and to Mr. Harry Hall, the manager of the Vic. Pal.

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The report of the directors of Theatre Royal, Drury Lane, Limited, for the year ended June 30 last shows that the profit for the year, after allowing for depreciation, amounted to £43 6s. 6d., which reduces the loss brought forward from the previous year to £571 9s. 5d.

24/11

* * *

Globe Theatre

Arbuthnot

"Love in a Cottage"

TO MY AUDIENCE.

When for uncharted seas and unknown lands
The mariner weighs anchor and sets sail,
His hopes are all for a propitious gale
To waft him safe to hospitable strands.
With watchful eyes beside the helm he stands,
Searching the void horizon: Will he fail?
Will toil and vigil be of no avail?
Or will his fortunate keel touch golden sands?

Mine the adventure in this perilous hour
To steer with trusty comrades, if I may,
My fancy-freighted argosy aright;
And yours, fair Ladies, gentle Sirs, the pow'r
To cheer us on our strenuous, difficult way,
'Twixt Scylla and Charybdis, to the light

Marie Lohr

Love in a Cottage

By W. SOMERSET MAUGHAM.

Every Evening at 8. Matinees Wednesdays & Saturdays at 2.15.

SYBIL BRUCE	MARIE LOHR
MRS BUTTERFIELD	HAIDEE WRIGHT
JANE RAYMOND	ELLEN O'MALLEY
ELEANOR DAWSON	MARGARET WATSON
CONSTANCE DAWSON	MARIE WRIGHT
MRS. PALMER	VANE FEATHERSTON
LADY BARCHESTER	MALISE SHERIDAN
MARQUISE DE SAINTORME	BABARA HANNAY
HORTENSE	IDA MacGILL
DR BELL	G. H MULCASTER
OWEN BUTTERFIELD	SYDNEY VALENTINE
MARTIN ARROL	W. GAYER MACKAY
SIR PETER ELLINGHAM	WHITWORTH JONES
REV. ARCHIBALD PALMER	HEATH HAVILAND
LORD BARCHESTER	E. VIVIAN REYNOLDS
ROGERS	G. DICKSON-KENWIN
CHEF d'ORCHESTRE	F. MARSHALL
AN ITALIAN WAITER	F. G CARSON

The Play produced by ALLAN AYNESWORTH

GLOBE THEATRE

E

Saturday Jan. 26

Orch. Stall

C 1

To be retained

Synopsis of Scenery.

Acts I., II. and IV.
Hôtel Splendide on the Lake of Como.

Act III.
Ante-room in Sybil Bruce's Apartment, Paris.

There will be an interval of 6 minutes between Acts I. and II., an interval of 12 minutes between Acts II. and III., and an interval of 10 minutes between Acts III. and IV.

The Scenery has been painted by JOSEPH and PHIL. HARKER.

The Music has been specially composed by MAX DAREWSKI.

Incidental Music	*Max Darewski*
The Waltz "Sybil," of "Love in a Cottage"	*Max Darewski & Doris Joel*

Orchestra: THE CARLTON MASON QUINTET.

The Costumes for the Third Act have been designed by PERCY MACQUOID, R.I., and carried out by B. J. SIMMONS. Wigs by W. CLARKSON.

Dresses worn by Miss Marie Lohr, Miss Vane Featherston and Miss Haidee Wright designed by REVILLE & ROSSITER.

Stage Manager, E. VIVIAN REYNOLDS.
Assistant Stage Manager, E. A. WALKER.
Acting Manager and Treasurer, J. J. MOORE.
General Manager - - - - HENRY DANA.

Under arrangements approved by the Commissioner of Police, the Audience will be informed if any "Take Air Raid Action" Notice is issued.

THE TIMES

MONDAY, JANUARY 28, 1918.

Ostensibly designed to enforce the old lesson that money is a delusion and a snare, Mr. Maugham's new play has in reality, we apprehend, a more subtle purpose: to expose under the fierce glare of the footlights the demoralizing influence of the Lake of Como. Despite the adroit efforts of Messrs. Thomas Cook and other interested parties to conceal the sad truth about the Lake, it has long been suspected, and now Mr. Maugham gives it relentlessly away. Once you become a Lake-dweller the tiniest moral crack in you develops into a gaping fissure. One man, separated from his wife, retires to the Lake to live upon her money. Another, at home just a parson *comme un autre*, is transformed into a sturdy beggar. Spinsters take to demanding, and exacting, fivers for their worthless daubs. Wives with weak nerves become abominable tyrants. A doctor smokes his pipe under the very noses of his lady patients. A millionaire conceives such a disgust for his millions that he commits suicide. A young nurse, hitherto fresh and innocent, amorously fondles a fool just for the fun of exposing his folly, and then hies her to Paris for what she calls the joy of living, which appears to be the joy of living with shady companions selected on thorough Como principles. She gives a Louis Quinze ball for the sake of dressing up as Mme. de Pompadour, and invites one of Daudet's *rois en exil* to come as the King; together with a couple of titled English rogues and a French Marquise, who babbles publicly of her lovers.

All this time you have probably been wondering about these very odd people. You ask yourself what is the matter with them all, and whether their queer ways are due to the whims of actors and actresses insisting, at all costs, upon being conspicuously different from their kind friends in front, or to the exigencies of modern comedy-writing, which must be allowed to twist real life out of all knowledge in order to work in its jokes. For our part, we are driven to fall back upon our original explanation. The whole secret is Como. Mr. Maugham is a Lakist. His people are lacustrine.

But let us not be unfair to the Lake. If its waters stain, its air bleaches. It is upon the shore of the Lake, whither she has been summoned back from the Louis Quinze ball, that the heroine experiences a change of heart. She recognizes the vanity of riches and shudders at the depravity with which they bring their possessor acquainted. She is to lose her money upon marriage, and weds the one man willing to take her on that condition—the hotel doctor, whom she has all along cherished in her heart. Other suitors, penniless ones, have jibbed at the condition, and we think it is rather harsh of Mr. Maugham to hold them up to contempt. It is certain that if matrimony always beggared both parties the marriage-rate would appreciably decline. But one of the penniless suitors, played by Mr. Gayer Mackay, affords a deliciously comic scene for Miss Marie Lohr, and contributes to it himself; Mr. Whitworth Jones is good as the other, a more serious one: and the third, or winning number, is presented with vigour by Mr. G. H. Mulcaster.

Of course the lady overtops them all, because Miss Lohr is allowed a free hand and a clear run for her girlish coquetry, sentiment, and charm. Saturday was her first night of management, an obvious occasion for nervousness, but she was in capital form and carried the whole piece gaily along. Miss Haidee Wright, too, was at her best as the lady with nerves; and Mr. Sydney Valentine played the millionaire whose millions led to suicide as though he really believed in him. Perhaps we might ourselves, if only we could revisit Como and suffer a lake-change.

STRAND THEATRE, W.C.2

"CHEATING CHEATERS"

"Cheating Cheaters," the new American crook play, by Max Marcin, drew an unusual number of Americans to its first performance at the Strand Theatre. All the "first nighters" of the American colony in London were there, but the only American on the stage was Shirley Kellogg. More is the pity, for this play to have secured a first night success, such as the author deserved, should have had an American company and an American producer. It is in four acts, and the first two are much better than the others. At least, they seemed so. This effect may have been due to the actors, or some of them, trying to keep up the American method. The effort was palpable. It always is so when our actors try to convey American character and get American atmosphere. The effort is as hopeless as when Americans try to interpret good English comedies. They cannot do it. "Cheating Cheaters" has some thrilling and some amusing scenes, and the audience, which was very demonstrative, gave it a friendly reception.

* * * J.W.

THE TIMES

TUESDAY, FEBRUARY 5, 1918.

Though the most serious "crook" plays are perhaps, to the judicious spectator, the most amusing, he may still, strangely enough, find amusement in those which are designed to amuse. *Cheating Cheaters* is half-and-half. One moiety presents you with heavy villains, sparkling jewels in complicated safes, hip-pocket revolvers, and hands up—the usual thing, in short, quite well done—while the other presents you with a comic duplicate or burlesque of the first, which is even better done. You are reminded of the comparison in Boswell of Dr. Johnson's controversial agility to a pistol: if it missed fire, he knocked you down with the butt. If the serious half of the play doesn't capture your laughter, the comic half will. Anyhow, midway you will certainly have the delight of a sudden surprise.

The matter can only be explained in its own vocabulary. A company of crooks disguise themselves as a family of swells in order to impose upon a swell family whose jewels they propose to pinch. But lo! The second swell family are themselves a company of crooks! It is a case of reciprocal imposition, like that of the two families in Labiche's *La Poudre aux Yeux*. It is arranged with quasi-geometrical symmetry. The conversion of one set of crooks into swells is exactly paralleled by that of the other set of swells into crooks, the very dialogue of the first scene being duplicated by the dialogue of its pendant.

It is an ingenious scheme, but it has its weak point. The spectator's mind, once set on the track, is apt to outpace the author's ingenuity. From the moment you discover that every one is the exact opposite of what he seems your imagination pursues the idea *ad infinitum*, and when a detective agent with police myrmidons appears on the scene you are a little chagrined to find that they are not a third party of disguised crooks, while the final revelation that the "sympathetic" girl crook is really the chief of the detectives becomes almost an anti-climax. The great point, however, is that the audience is continuously amused—amused at the serious items, amused at the midway "sell," amused at the burlesque, and amused at its own cleverness in mentally outrunning the author's audacities of invention. And Miss Shirley Kellogg, from the "variety" stage, is evidently a popular favourite. She has plenty of *aplomb*, a good resonant voice, an American accent, and half a dozen Parisian gowns—altogether an ideal equipment for a heroine of crook drama.

SAVOY THEATRE,

STRAND, W.C.

Proprietors ... ... THE SAVOY THEATRE AND OPERAS LTD.

Licensed by the Lord Chamberlain to
Mr. RUPERT D'OYLY CARTE, Savoy Hotel W.C.

Sole Lessee - - - - H. B. IRVING

On Tuesday, February 5th, 1918, at 8,
Subsequent Evenings at 8.30,

GILBERT MILLER presents

"Nothing but the Truth"

By JAMES MONTGOMERY (Author of "Ready Money")

From the Novel by FREDERICK ISHAM
(Published by HODDER & STOUGHTON)

Robert Bennett	Comprising the firm of E. M. Ralston & Co.	A. E. MATTHEWS
E. M. Ralston		CHARLES GLENNEY
Richard Donnelly		PERCEVAL CLARK
Clarence Van Dessen		PAUL ARTHUR
Roy Dr. Doran		O. B. CLARENCE
Mabel Jackson	of the Music Halls	DOROTHY MINTO
Sabel Jackson		ZOE GORDON
Martha (maid at the Ralstons')		MARIE LEMAN
Ethel Clark (a neighbour of the Ralstons')		NORAH FLEMING
Mrs. E. M. Ralston		HENRIETTA WATSON
Gwendolyn Ralston (her Daughter)		RENÉE KELLY

ACT I.

The Branch Office of E. M. Ralston & Co., New York City Afternoon.

ACT II.

The Ralstons' Country House - - - The following day.

ACT III.

The Same - - - - - - At 3.25 p.m.

The Play produced by CHARLES HAWTREY.

Dresses, Hats and Fancy Bags used in this Play specially designed and made by PAQUIN LTD., 39 Dover Street, W.

General Manager ...	For GILBERT MILLER	A. HYLTON ALLEN
Stage Manager		S. MAJOR JONES
Manager	(For H. B. IRVING)	ARTHUR BERTRAM

Arrangements have been made for warning of a threatened air raid to be communicated by the Military Authorities to this Theatre.

On receipt of any such warning the audience will be informed with a view to enable persons who may wish to proceed home, or to secure better shelter, to do so.

The warning will be communicated as early as possible before any actual attack can take place. There will, therefore, be no cause for alarm or undue haste.

Those who decide to leave are warned not to loiter about the streets, and if bombardment or gunfire commences before they reach home they should at once take cover.

THE TIMES

WEDNESDAY, FEBRUARY 6, 1918.

As the audience laughs without intermission from beginning to end of this American farce, it has triumphantly served its purpose, and there can be no harm, therefore, in saying that the author doesn't play quite fair. His theme is the old one: the dire confusion caused in this imperfect world by persistent, absolute veracity. He supposes his hero to have made a bet that for four-and-twenty hours he will tell nothing but the truth, and the fun arises from the efforts of the other side to entrap him into a lie—efforts which only result in his telling truths very much to their discredit. He tells the truth in the stock market and upsets dishonest bargains. He tells the truth in the domestic circle, with terrific consequences to peace between husband and wife. He goes nigh to losing his own sweetheart by telling her truths about his past.

M. Anatole France says that a woman may be considered truthful who doesn't tell unnecessary lies; the gentleman in the present case presents the opposite quality; he tells unnecessary truths. Unnecessary, we mean, in the conditions postulated. He says he thinks a lady's singing voice terrible and her hat hideous. But these are matters of opinion, and he would not have lost his bet had he said he thought the contrary. Further, he tells truths about his past which are known only to himself, unnecessary therefore, as he could never have been convicted by the other side of lying. In short, while supposed to be behaving under conditions laid upon him by a bet, he actually behaves like a man under the dominion of some supernatural power or an inexorable conscience. The author has forced more out of his initial postulate than it legitimately holds.

But in farce laughter excuses everything, and beyond all doubt *Nothing but the Truth* is an immense success. The audience last night shrieked with delight over the ludicrous embarrassments of the truth-telling hero, played with engaging sincerity and quiet restraint by Mr. A. E. Matthews. There is an admirable foil in the truculent humours of Mr. Charles Glenney; Miss Dorothy Minto and Mr. Clarence have each their chance and profit by it; and Miss Renée Kelly adds a touch of dainty mousey-pousey grace to the general fun.

Reviewed. Connoisseur T. June 2 1919

Daily Mail

THE SOLDIERS' FRIEND.

EDITORIAL OFFICES CARMELITE HOUSE, E.C. 4.
THURSDAY, FEBRUARY 7, 1918.

THEATRE GOSSIP.

THE BEST LAUGH FOR YEARS.

What they call "All London" was talking yesterday of the previous night's unparalleled success of an American farce, "Nothing but the Truth," at the Savoy Theatre. The oldest playgoers present could not call to mind such an evening of uproarious laughter: good, wholesome laughter that at moments drowned the voices of the players on the stage—the laughter, too, of people who know every trick and turn of farce.

How the manager described this reception to the author, Mr. James Montgomery, now at home in New York, goodness only knows. Yesterday he was able to send him another cable that £10,000 worth of seats for the play had been sold to the public and "libraries" by mid-day. Next week there will be a bigger and newer total. Mr. Frederick Isham, the author of the novel from which the farce has been adapted, will also share in the fortune of "Nothing but the Truth."

Mr. Gilbert Miller, the manager, who presents the play at the Savoy Theatre, is a son of the famous American actor, Mr. Henry Miller. He was only 29 when he embarked in management in London two years ago. One manager, who was interested with him in this Savoy Theatre production, recently reduced his interest in the venture from 50 per cent. to 17½ per cent. But that is the luck of the game! J. W.

The Weekly Dispatch

(117th YEAR.)

LONDON: Carmelite House, E.C. 4.

FEBRUARY 10, 1918.

* * *

"Nothing But the Truth" is the funniest play I have seen for many a long day. It turned an audience of staid English men and women at the Savoy Theatre première into crazy people, who forgot everything in life but the play, and at moments it compelled the players to wait until the roars of laughter subsided. "Nothing But the Truth" is a really very innocent and far-fetched story of a young man who in order to get a heap of money for a charity in which his girl is interested bets her father ten thousand dollars that nothing will make him tell or say anything but the whole truth for a period of 24 hours. The conspiracy, and its workings, to entrap the young man into telling an untruth are but part of the fun.

* * *

Everything seems to turn to laughter, every character is funny, every situation and every line is a scream. See it, listen to it, book early so that you can see it many times in 1918, for the play is the thing and the company is great. Personally I think A. E. Matthews, Charles Glenney, and Dorothy Minto are the best in it, but I raise my hat to Gilbert Miller for bringing it to England, and I raise it twice to Charles Hawtrey for showing the company how to play it. James Montgomery adapted the play from Frederick Isham's novel. J. W.

AMBASSADORS THEATRE

WEST STREET [illegible] W.C.

Proprietors THE AMBASSADORS THEATRE LTD.

Licensee HERBERT JAY [illegible]

WEDNESDAY, 5th FEBRUARY, [illegible]

First Matinee, THURSDAY, [illegible]

WALTER [illegible]

"THE LITTLE BROTHER"

[illegible]

CHARACTERS IN PROLOGUE [illegible]

[illegible]

THE TIMES

Art is free, and the dramatist is not to be warned off the theme of religious faith and religious fanaticism. Only he must remember (it should be easy enough with an allusion that is, perhaps, the most familiar of newspaper *clichés*) Frankenstein and his Monster. It is a theme that, once started, may get out of hand and upset the drama. That *contretemps The Little Brother* has not escaped. If the author had been content to confine his Jewish Rabbi and Russian Priest to their legitimate dramatic use as characters in violent contrast and conflict, he might have produced a real work of art. As it is, the bitter irony of their common confusion when their children intermarry and the catastrophic irony of the final revelation that the persecuting anti-Semite is himself a Jew are both strikingly dramatic. Indeed, they are of the quintessence of drama, the mere scene, the mere juxtaposition of the personages, conveying the full force of the situation to the spectator's eye, almost without the aid of words.

Unfortunately, our Frankenstein loses control of his monster. Neither Rabbi nor Priest can forget that he is a preacher, and each indulges in verbose tirades, proclaiming his faith, just at the moment when, for dramatic purposes, silence would be golden. The Priest, it must be added, is by far the heavier offender. For the moment the discovery that he is a Jew had stricken him dumb, and you had thought that there was an end of the matter. Not a bit of it. The preaching instinct promptly reasserts itself, and his brother and foster-mother have to "sit under" him while he delivers an edifying sermon on religion in general and the future religion of religions in particular. He had previously endeavoured to wrest a new-born infant from its mother's arms in order that he might bring it up in the true faith. Pray, Sir, asked some one, what would you do if you were left alone with a baby?—the very question with which Boswell so angered Johnson. It was a good story in Boswell, but only makes the serious dramatist more comic than he had supposed. His intentional fun, provided by a Jew marriage-broker, is much better.

But let it be said that *The Little Brother*, queer, unbalanced, inartistic though it is, is never dull. For the conflict of world-old faiths and the contrast of fanatic types are matters that come home to all men's "business and bosoms"; the author interests you because evidently he is much interested himself; and, to play his antagonists, he has two of our most vigorous and accomplished actors. Mr. Fisher White's genial Rabbi is finely matched against Mr. Lyn Harding's grim, iron Priest. Miss Mary Grey plays a small part with discretion, and the "comic relief" of Mr. Ben Nathan and Mr. Roy Byford is genuinely comic.

* * *

Why did the managers who presented the play by Benedict James, called "The Little Brother," at the Ambassadors Theatre, the other evening drag the performance out so that it did not finish until about half-past eleven? People got tired of the play before it was over. It began twenty minutes late, and the entr'actes were absurdly long. This did not predispose one to fall in love with a last act of lamentation and a mix-up of religious beliefs.

* * *

"The Little Brother" has one great central idea—the search of a Jewish rabbi for the baby brother he lost during a massacre in Russia 40 years earlier. The play starts with that massacre, a poorly acted prologue, that if well acted and stage-managed would have been effective. Then the scene shifts to New York forty years later, where the rabbi, a gentle soul in charge of a little city flock, still pursues among the Russian immigrants the search for his little brother. And all the while the little brother is also living in New York, a priest of the Russian Greek Church, in which religion his foster-mother had brought him up.

* * *

The audience looked forward to the eventual meeting of the brothers, but the author, still halting, still wordy, delayed that reconciliation [redacted] and instead of thrilling us frittered away its dramatic possibilities with lamentations, speeches, useless regrets, and a general exchange of blessings. Very little work on his part could make that play dramatically effective, thrilling, and cheerful. It is not cheerful now. Ben Nathan, who acts right well in the drama, could give the author a hint or two.

* * * F.W.

NEW THEATRE

Proprietors SIR CHARLES WYNDHAM and MISS MARY MOORE.

Under the Management of Mr. DION BOUCICAULT.

ON THURSDAY, FEBRUARY 14th, and Every Evening at 8.30.
Matinees, Thursday and Saturday at 2.30.

THE FREAKS

AN IDYLL OF SUBURBIA

In Three Acts by

ARTHUR PINERO

THE PERSONS OF THE PLAY

ORDINARY MORTALS		
MRS. HERRICK, *née* SMITH	*(a widow)* ...	... Miss IRENE ROOKE
RONALD	*(her son and daughter)* ...	...Mr. LESLIE HOWARD
SHEILA		... Miss ISOBEL ELSOM
LADY BALL-JENNINGS	*(her sister and brother-in-law)* ...	Miss HELEN FERRERS
SIR NORTON BALL-JENNINGS ...		... Mr. FRED KERR
REVD. STEPHEN GLYN (*Vicar of St. Paul's, Mole Park*)	*(her bachelor friends)* ...	... Mr. C. V. FRANCE
MR. EDWARD WATERFIELD, M.R.C.S.		Mr. NIGEL PLAYFAIR
COLLINGRIDGE	*(her parlourmaids)* ...	... Miss ANNE WALDEN
LUFF		Miss DOROTHY STEPHEN
EXTRAORDINARY MORTALS		
HORATIO TILNEY	*(late of Segantini's World-Renowned Mammoth International Hippodrome and Museum of Living Marvels)* ...	... Mr. BEN WEBSTER
JAMES EDDOWES		... Mr. WALTER LAKE
THOMAS QUINCY PRATT		... Miss KATIE SNOW
JULIE MAUD PRATT		... Miss BABS FARREN
ROSA DALMANO		... Miss LAURA COWIE

Place:—"Marsden Lodge," Grand Avenue, Mole Park, the residence of Mrs. Herrick.

Time: Before the War—those far-off days when, in our ignorance, small troubles seemed great, and minor matters important.

Mole Park, it is necessary to inform strangers to London, is a suburb about twelve miles from Charing Cross.

Programme continued overleaf.

PROGRAMME—*Continued.*

ACT I.

MRS. HERRICK GIVES A TEA-PARTY.

A fortnight passes.

ACT II.

SICKNESS IN THE HOUSE.

PART I: Morning. PART II: Afternoon.

PART III: Evening.

A curtain will fall between the parts.

Three weeks pass.

ACT III.

CONVALESCENCE.

The Picture Curtain designed by Mr Claude A. Shepperson and executed by Mrs. Hudson.
The Freaks' Costumes, from illustrations by Mr Percy Anderson, executed by B. J. Simmons & Co.
The Scenery painted by W Hann & Son.

Wigs by Clarkson. Miss Isobel Elsom's Dresses and Hat designed and executed by Reville & Rossiter.
Miss Irene Rooke's by Esther, Ltd. Miss Helen Ferrers' by J Blancquaërt & Co.

Stage Manager .. Mr. LICHFIELD OWEN Musical Director .. Mr. PHILIP CATHIE
General Manager .. .. Mr C. MICHAEL HUNTER
(For Mr. Dion Boucicault)

Nearest Tube Station to this Theatre—Leicester Square

THE TIMES

FRIDAY, FEBRUARY 15, 1918.

If *Trelawny* was Trollopian *The Freaks* (produced at the New Theatre last night) may be labelled Dickensian. Dickens at any rate loved the humours of side-show oddities, giants, dwarfs, and living skeletons, and, while laughing at them, sentimentalized them. That is precisely what Sir Arthur Pinero does here. He gives his freaks not only warm hearts, but a high standard of honour. They are even capable of heroic self-sacrifice. Also they have, some of them, a taste for the florid and the rhetorical, which seems to show that on their "off nights" from the Circus they have been to see a Pinero play or two.

Or perhaps it is because he is the official orator of the little troupe that the living skeleton inclines to rhetoric. Though dreadfully thin, his bones, we are assured, do not protrude; but his moral reflections do. You think it may be the *saeva indignatio* of Swift's epitaph that has wasted him away. Who, he asks, are the real abnormal ones, the real monsters—the despised "freaks" or the gaping, staring, sniggering crowd of spectators? Who is the real "freak"—the living skeleton or his cruel father and the ship's mate who kicked him down the hatchway? Even the vicar of the parish remarks that the living skeleton is a gentleman at heart. And when the young daughter of the house—the freaks, never mind how, become guests of a well-to-do suburban family—when the daughter of the house falls in love with him he is gentleman enough to see that it won't do, and to behave accordingly.

Nor is the lady who ties herself in a knot a bit less noble. She renounces the son of the house, whom she had captivated, and who had proposed marriage to her on a seat in the park just before the urchins he had bribed to leave them alone returned to demand another twopence. But she does something finer still. The giant is sick, perhaps at the point of death. It occurs to the heart-broken girl to ask the vicar to offer up a prayer. And here you have the freaks in their tawdry finery—living skeleton, indiarubber girl, and a pair of American dwarfs—falling on their knees in tears along with the respectable suburbanites while the prayer goes up. This is a true Pinero touch, and brings tears to the eyes of others besides those on the stage.

Another unmistakable Pineroism is the scene of an elderly bore reading "Is this a dagger?" from *Macbeth*, with ludicrous interruption. The bore and his terrible wife, farcical characters both, are notable additions to Sir Arthur's famous gallery of farcical bores. Rightly and happily farcical, because in being so they avoid that risk of being the spectator which is run by bores in fiction when too true to life.

It is all very amusing, harmlessly sentimental, at one moment sincerely pathetic, at some others rather wordy—in short, thoroughly Pineroish. If the underlying idea—that of queer "professionals" contrasted with British "respectability" and revealing kind hearts in the process—is repeated from *Trelawney*, it is repeated with enough difference to make the new play really new. There was obviously general and hearty enjoyment last night—enjoyment of Sir Arthur in his lighter vein and enjoyment of some capital acting. Accomplished players like Miss Irene Rooke and Mr. Nigel Playfair and Mr. France have to make the most of small parts. Mr. Fred Kerr and Miss Helen Ferrers have better luck, as the bores, and profit by it; a remarkably "forward" *ingénue* is prettily played by Miss Isobel Elsom; Mr. Ben Webster is good as the living (and sentimental-rhetorical) skeleton; and two children (we presume they are children), Miss Babs Farren and Miss Katie Snow, are uncannily clever as the American dwarfs. But the highest honours are carried off by Miss Laura Cowie as the bouncing circus-girl, with her heart in the right place and her h's in the wrong. This is a vivid, fresh, sincere, wholly delightful performance.

The Weekly Dispatch

(117th YEAR.)

LONDON: Carmelite House, E.C. 4.

ORIGINAL DISPATCH

FEBRUARY 17, 1918.

The first night of a Pinero play is always a big event. Curiosity is sharpened for such occasions and there is electricity in the air. A few years ago, when war was undreamt of, and democracy sounded like a gag, Arthur Pinero was a prophet in the land who travelled the road alone. Since then many have tried to imitate his work and hundreds have been content to learn from him. I remember how the first night programme of a Pinero play was never permitted to display an advertisement or give the musical items to be rendered during the evening by the orchestra. But war has levelled the fences, and the forms that might be erected about the productions of our five best-known dramatists—Barker, Barrie, Maugham, Pinero, and Shaw—exist now in the popular imagination only.

* * *

One great piece of evidence of Arthur Pinero's appeal as a dramatist was the representative character of the audience gathered at the New Theatre on Thursday evening for the first performance of "The Freaks, an Idyll of Suburbia." Well known men and women were everywhere, and conspicuous among them Sir Arthur's life-long friend Squire Bancroft, breaking his rule about first nights. I need not at this time of day say much about the play. It is a story of a suburban household presided over by a wealthy widow (with a youthful son and daughter). To fulfil the wishes expressed by a dead and gone brother the widow invites to her home the remaining five members of a group of "freaks" accustomed to figure in the side show of a travelling circus. Their arrival in the suburban home furnishes Sir Arthur with his theme—"Who are the freaks"—those who make a living by posing as freaks, or the great public that pays for the privilege of patronising, laughing, or staring at men and women who outwardly differ from them? It is a bitter lesson, and he tells it with relentless sarcasm.

* * *

Take, for instance, these lines from Pinero's play: "If I dug a spade into the roots they'd bleed red. Besides, here is something for you to think over. Who is a freak and who is normal in this world? Who shall decide? Was my father normal—I never knew my mother—was *he* normal, he who hadn't an ounce—a gram—of affection for me; and were my brothers normal, who stood by and grinned? God, were they normal! Was McAlpin, mate of the Malaita, who kicked me down the ship's ladder in Suva Harbour—blast his soul—was he normal? *You*—you're a shrewd girl—what has your experience taught you, short as it is? Are there no freaks in your list of acquaintances?

* * *

Are all the women you lip, and all the men your rub palms with, beautiful specimens of the normal—the Christian—type? And yet you sneer at my poor grotesque companions who, in spite of infirmities of body and temper, have more true love in their hearts, treat 'em kindly, than 75 per cent. of the well formed and the well endowed. Freaks are they! I declare to you that, looking into the faces in front of me at our shows, my hardest task has been to refrain from crying out that we ought to change places—*to change places*—the so-called freaks upon the rickety platform and the damned sniggering spectators on the tan floor."

* * *

It is a great bitter story. But the only people who acted their parts with great ability in it were Ben Webster, Fred Kerr, Katie Snow, and Babs Farren.

* * * J.W.

THE

ALHAMBRA THEATRE

LEICESTER SQUARE, LONDON

Chairman and Managing Director	OSWALD STOLL
Manager	EDWARD FOSTER

Musical Director	JOHN ANSELL
Assistant Manager	SYDNEY SKARRATT
Stage Manager	HAROLD WARDROPER
Secretary	D. J. GAYLORD

SATURDAY EVENING Feb. 16th, 1918, at 8 o'clock

(SUBSEQUENT EVENINGS, 8.30 O'CLOCK),

MR. OSWALD STOLL

BY ARRANGEMENT WITH

GEORGE GROSSMITH AND EDWARD LAURILLARD

PRESENTS

"The Bing Boys on Broadway"

[illegible] the Adventures of Lucifer Bing and his cousin Potifer in America; as told by GEORGE GROSSMITH and FRED THOMPSON.

Written by FRED THOMPSON and HARRY M. VERNON

Music by NAT D. AYER — Lyrics by CLIFFORD GREY

The Play produced by HARRY M. VERNON.

Staged by GUS SOHLKE.

PROGRAMME

"The Bing Boys on Broadway."

ACT I.

1st Scene — **BINGVILLE, MICHIGAN, U.S.A.** *(JOHN BULL)*

Ezekiel Bing, a Prominent Citizen	Mr. E. JACK CALDWELL
Matilda Bing, his Wife ...	Miss ALICE KNIBBS
Potifer Bing, their Son ...	Mr. PETER WISER
Susie Bing, their Daughter	Miss TOOTS POUNDS
Maisie, her Friend ...	Miss LORNA POUNDS
"Hop" Williams, a Clever Young Man	Mr. ARTHUR FINN
Shorty ...	Mr. DAN AGAR
Tats Tittlerow, the Postmaster ...	Mr. PIP POWELL
Rube Williams ...	Mr. LOU EDWARDS
Miss Berks, the Schoolmistress	Miss FREDA LARGE

Musical Numbers.

1. Opening Chorus: **"Haymaking."**
2. Trio (SUSIE, MAISIE & RUBE): **"Take me back to Bingville"**

2nd Scene — **THE WHITE STAR DOCK** *(JOHN BULL)*

EMMA (Dowager Duchess of Dullwater) ...	**Miss VIOLET LORAINE**
Newspaper Reporter ...	Mr. E. JACK CALDWELL
"Hop" Williams ...	Mr. ARTHUR FINN
Shorty ...	Mr. DAN AGAR
"Diamond" Gertie ...	Miss KITTY FIELDER
(Gertie's Emma's Maid) ...	Miss MARJORIE CARLISLE
1st Customs Officer ...	Mr. JOE MILTON
2nd Customs Officer ...	Mr. GEORGE ROBINSON
LUCIFER BING ...	**Mr. GEORGE ROBEY**
Potifer Bing ...	Mr. PETER WISER
1st Confidence Man ...	Mr. LOU EDWARDS
2nd Confidence Man ...	Mr. E. JACK CALDWELL
[illegible] ...	Mr. PIP POWELL

Musical Numbers.

1. Opening Chorus
2. Song (EMMA): **"Hello, New York."**
3. Duet (EMMA and LUCIFER): **"The First Love."**
4. Finale.

INTERVAL OF TEN MINUTES.

ACT II.

1st Scene — **A ROOF GARDEN ON BROADWAY, N.Y.** *(BRUCE SMITH)*

"Poulet," a Singer ...	Mr. ALBERT BROUETT
Waiter ...	Mr. JOE MILTON
Kitty Nolan (an "East Side" Girl)	Miss BESSIE CLIFFORD
"Diamond" Gertie ...	Miss KITTY FIELDER
Shorty ...	Mr. DAN AGAR
Potifer ...	Mr. PETER WISER
The Manager ...	Mr. FRANK LESTER
EMMA ...	**Miss VIOLET LORAINE**
LUCIFER ...	**Mr. GEORGE ROBEY**
Waiters ...	Mr. G. ROBINSON
	Mr. BERT ROLFE
Elderly Gentleman, Mr. Peter Pucker ...	Mr. PIP POWELL
Mrs. Peter Pucker ...	Miss FLORENCE LABER
1st College Boy ...	Mr. LOU EDWARDS
2nd College Boy ...	Mr. FRED RIGG
"Hop" Williams ...	Mr. ARTHUR FINN
Bell-Boy ...	Miss ALICE KNIBBS

Musical Numbers.

1. Opening Chorus
2. Song and Dance (1st COLLEGE BOY): **"I'm tired."**
3. Song (KITTY): **"Melody Man."**
4. Song (LUCIFER): **"Shurr-up!"**
5. Song (EMMA): **"College Days."**
6. Finale.

2nd Scene — **MOTT STREET, N.Y.** *(ALFRED TERRAIN)*

Habitué ...	Mr. ARTHUR LOWERY
Li Song ...	Mr. JOE MILTON
Policeman O'Leary ...	Mr. G. E. ROBINSON
Li Wong ...	Mr. FRANK LESLIE
"Hop" Williams ...	Mr. ARTHUR FINN
Shorty ...	Mr. DAN AGAR
"Diamond" Gertie ...	Miss KITTY FIELDER
Lucifer ...	Mr. GEORGE ROBEY
Potifer ...	Mr. PETER WISER
Emma ...	Miss VIOLET LORAINE
How So ...	Mr. E. JACK CALDWELL
Not Long ...	Mr. BERT ROLFE
Kow Loon ...	Mr. FRANK LESTER
Let Wah ...	Mr. ARTHUR COZENS

3rd Scene — INTERIOR OF WONG'S, MOTT STREET N.Y.

Miss VIOLET LORAINE
Mr. ARTHUR FINN
Mr. DAN AGAR
Miss KITTY FIELDER
Mr. GEORGE ROBEY
Mr. FRANK [illegible]
Mr. G. F. ROBINSON
Miss BESSIE CLIFFORD
Mr. ARTHUR COZENS
Mr. LAWRENCE TUCKER

"Something Oriental."

4th Scene — A STREET IN DETROIT, MICHIGAN

Mr. ALBERT BROUETT
Miss FRED[illegible]
Mr. GEORGE ROBEY

"Some Automobile."
"The Fact is."

5th Scene — MOTION CITY

Mr. [illegible] CALDWELL
Miss MAXIME CRAVEN
Mr. DAN AGAR
Mr. ALBERT BROUETT
Mr. ARTHUR FINN
Mr. PIP POWELL
Miss VIOLET LORAINE
Mr. GEORGE ROBEY
Mr. [illegible] EDWARDS

6th Scene — HERALD SQUARE

Mr. ARTHUR FINN
Miss KITTY FIELDER
Mr. DAN AGAR
Mr. PHILIP WISER
Miss BESSIE CLIFFORD
Mr. GEORGE ROBEY
Miss VIOLET LORAINE
Miss TOOTS POUNDS
Miss LORNA POUNDS

"Southern Home."
"Day after Day."

7th Scene — NEAR WEST POINT ON THE HUDSON

Miss VIOLET LORAINE
Mr. ARTHUR FINN
Mr. GEORGE ROBEY

"Miss Crinoline."

The Weekly Dispatch

(117th YEAR)

LONDON: Carmelite House, E.C. 4.

ORIGINAL DISPATCH

FEBRUARY 17, 1918.

THE NEW REVUE.

And now he is back at the Alhambra again. What a cheer went up when he appeared last night. "The Bing Boys on Broadway" was a success even before the curtain rose.

How the house roared to him as he made his first entrance—down the gangway of a White Star liner—in the second scene. It was the sort of cheer that London gives to only its greatest favourites, and he had to stand a long time before he could tell the Custom House landing officer of New York Harbour that the only thing he had to "declare" was "No trumps."

It was an evening of complete success for the great comedian, an evening of laughter and applause, in which he and his great partner, Violet Loraine, at the head of a really talented, alert, and eager company of young players, carried this newest adventure of "The Bing Boys" right into the foremost rank of London successes.

This, however, is the sort of thing we always expect from George Robey, and he did it last night all the more comfortably because he was given the best material he has ever had to work on. Of course he turned everything in the play to his own amusing purpose. He cannot help doing it. He is George Robey—a comedian quite unlike all others—and his humour and eccentricity simply overwhelm his author.

"The Bing Boys" is in nine scenes, and George Robey and Violet Loraine appear in all but the first. Fred Thompson and Harry M. Vernon has written the book, Nat Ayer has written the music, and Clifford Grey the lyrics, but it is but justice to say that the great share of last night's undoubted success—apart from the players—is due to the brilliant manner in which Harry M. Vernon has produced the play. It is a record in giving a plot to a revue and the stage effects behind it are beautiful.

A great deal of the original scheme for this "Bing Boys" production has evidently been scrapped. The scenes announced to take place at Euston and the Liverpool landing stage respectively are not brought into it. The whole plot of the play is now located in America, and with the exception of the two leading characters all of them are Americans, and, very wisely, most of the speaking parts are taken by Americans.

All this gives a curiously real character to many of the scenes, even to the most excellently presented opening scene of a small country town during its invasion by a travelling circus. Nat Ayer's music too is singularly good, and is not by any means confined to the rag-time style. His dances are most attractively scored, and the dancing by chorus as well as by principals is as good as ever a revue has given to London. It is altogether a great entertainment.

J. W.

Daily Mail

EDITORIAL OFFICES, CARMELITE HOUSE, E.C. 4.
MONDAY, FEBRUARY 18, 1918.

NEW ALHAMBRA REVUE.

VERY TUNEFUL AND AMUSING.

The most picturesque, lively, and entertaining revue yet produced in London is a fair description of the latest rag-time-decorated musical play, "The Bing Boys on Broadway," produced on Saturday evening at the Alhambra Theatre. It has a plot sufficient to link the characters, incidents, and scenery.

It has a brilliant pair of leading artists in Mr. George Robey and Miss Violet Loraine, and there is a company of clever young people that never tires and a lively chorus that is not obtrusive. It had a rousing reception on Saturday that even the noise in the streets outside was powerless to interrupt.

There are nine scenes in this play-revue, ranging in variety from a White Star liner in New York Harbour to a scene of mountain and forest in California, and it comes to a close with an open-air ball at West Point, with costumes of the period when crinoline was the fashion. In its musical score also this newest version of "The Bing Boys" is splendidly helped by the succession of tuneful airs by Mr. Nat. D. Ayer, of which "The First Love," "Hello, New York," and "Something Oriental" will be very popular. Mr. Fred Thompson and Mr. Harry M. Vernon's book is full of incidents amusing as well as interesting, and from start to finish the entertainment was carried along on Saturday evening without a hitch and to a continuous accompaniment of laughter and applause.

There were enthusiastic "calls" for body at the close.

J. W.

Empire Theatre

"The Lilac Domino"

EMPIRE THEATRE

Leicester Square, W.C. 2

Managing Director ... . ALFRED BUTT
Manager ... ... OSCAR BARRETT, Jun.

The pleasure of the Company of

[illegible]

is requested on Thursday ~~Evening~~ Mon. Feb. 21st,

TO WITNESS

X X **At 8 precisely** X X

THE FIRST PERFORMANCE OF

THE J. L. SACKS, LIMITED, Production

"The Lilac Domino"

AN OPERETTA IN THREE ACTS

Book by HARRY B. SMITH. Music by CHAS. CUVILLIER.
Produced by WILLIAM J. WILSON.

CLARA BUTTERWORTH

JOSEPHINE EARLE ANDRÉE CORDAY

JAMIESON DODDS

EDWIN WILSON VINCENT SULLIVAN

DALLAS ANDERSON J. STUART PIGOTT

VIOLETTE FENTON OLIVETTE & DANY FER

AND

FRANK LALOR

THE

J. L. Sacks LIMITED

Production

"THE LILAC DOMINO"

A New and Original Operetta in Three Acts

Book by HARRY B. SMITH — Music by CHAS. CUVILLIER

Produced by WILLIAM J. WILSON

Cast of Characters

THE CHARACTERS APPEAR IN THE FOLLOWING ORDER

Cornelius Cleveden	*(an American Multi-Millionaire)* ...	Mr. A. STEWART PIGOTT
Leonie Forde	*(Georgine's Friend)*	Miss JOSEPHINE EARLE
Elliston Deyn	*(Cleveden's Nephew)*	Mr. VINCENT SULLIVAN
Prosper Woodhouse	*(an American Friend of André*	Mr. FRANK LALOR
Norman J. Calmain	*(a Friend of Everybody)*...	Mr. EDWIN WILSON
Maxmilian	*(A Waiter)*	Mr. GEORGE RAYNE
The Honourable André D'Aubigny	*(a Young Englishman "Seeing U.S.A.")* ...	Mr. JAMIESON DODDS
Carabana	*(Conductor of Spanish Gypsy Orchestra)* ...	Mr. DALLAS ANDERSON
Georgine	*(Col. Cleveden's Daughter,*	Miss CLARA BUTTERWORTH
The Baroness de Villiers	*(Social Companion to Georgine)*	Miss ANDRÉE CORDAY
Parker	*(one of Cleveden's Butlers)*	Mr. FRANK WYLLIE

Dominoes, Maskers, Dancers, Guests

EMPIRE

Leicester Square, W.C.

MATINEE 52

Feb. 21 1918

Stall 10/6

Entertainments Duty 1/6

Row No.

C 17

This portion does not admit to the theatre.

Synopsis of Scenery

ACT I.

Lounge at the Pavilion de Danse in the Baccarat Hotel, Palm Beach, Florida, during a Domino Party *(De Feure)*

ACT II.

The Roman Pergola in the garden of Colonel Cleveden's Villa. A Lawn Party is in progress *(Ryan)*

ACT III.

Court of the Palms during High Carnival *(Ryan)*

The Orchestra under the direction of HOWARD CARR

Additional Dialogue by S. J. ADAIR FITZGERALD

Synopsis of Musical Numbers

Orchestra under the Direction of Mr. HOWARD CARR

ACT I.

OVERTURE		
1.—*Opening Chorus*	"Oh, Married Man! Oh, Married Man!"	CORNELIUS, LEONIE, ELLISTON & DOMINOES
2.—*Duet*	"True love will find a way" ...	LEONIE & ELLISTON
3.—*Song*	... "Let the music play"	ANDRÉ & GUESTS
4.—*Duet*	..."Where love is waiting"... ...	GEORGINE & BARONESS
5.—*Solo*	... "I so seldom"	GEORGINE
6.—*Trio*	... "The Lilac Domino"	GEORGINE, ELLISTON, CLEVEDEN & GUESTS
7.—*Duet and Dance* ..	... "Still We Smile"	PROSPER & NORMAN Miss FENTON and Miss DOUGLASS
8.—*Finale* ...	Incidental Waltz, danced by OLIVETTE and DANY FER	COMPANY

ACT II.

ENTR'ACTE		
1.—*Song & Chorus* ...	"For your love I'm waiting" ... Music by HOWARD CARR Lyric by D. PARSONS Dance by OLIVETTE and DANY FER	LEONIE & GUESTS
2.—*Song & Chorus* ...	"What Every Woman Knows" ...	BARONESS & GUESTS
3.—*Ensemble*	... "Lilac Domino"	COMPANY
4.—*Duet & Chorus* ...	... "Song of the Chimes"	GEORGINE, ANDRÉ and CHORUS
5.—*Quintette*	... "Ladies' Day"	LEONIE, ELLISTON, PROSPER, NORMAN and CORNELIUS
6.—*Duet*	..."What is done you never can undo"...	GEORGINE & ANDRÉ
7.—*Finale*	..."All Love's a Delusion"... ...	GEORGINE, ANDRÉ and ENSEMBLE

ACT III.

ENTR'ACTE		
1.—*Song & Chorus*	"Carnival Night" ... ... Music by HOWARD CARR Lyric by D. PARSONS	ELLISTON & REVELLERS
2.—*Mardi Gras Pictures*	Folly Dance, by Miss VIOLETTE FENTON	
3.—*The Liabolo Tarantelle Dance*	by OLIVETTE, DANY FER and DANCERS	
4.—*Chorus*	"King Carnival"	
5.—*Song & Chorus* ...	..."All line up in a queue"... ... Music by HOWARD CARR Lyric by D. PARSONS	PROSPER & CHORUS
6.—*Finale*	"The Lilac Domino"	ANDRÉ, GEORGINE and ENSEMBLE

Daily Mail

EDITORIAL OFFICES, CARMELITE HOUSE, E.C. 4.
FRIDAY, FEBRUARY 22, 1918.

"THE LILAC DOMINO."

CHARMING MUSIC AT THE EMPIRE THEATRE.

If the very beautiful score of the new three-act operetta "The Lilac Domino," imported from America and presented, by arrangement with Mr. Alfred Butt, at the Empire Theatre yesterday, has not been excelled in charm by the music of many plays in recent years, the same praise cannot be accorded to the book, which has been written by Mr. Harry B. Smith.

It needs, however, no very great experience of managerial methods to be aware that a musical play (or even an operetta) which is too long can easily, if the company is a strong one, be strengthened by cutting the sentimental dialogue and introducing new opportunities for the comedians. London insists on getting laughter with its musical plays. All that "The Lilac Domino" requires to make it a complete success is a heap more of fun to go with the really delightful score by Mr. Charles Cuvillier—a composer wholly new to us. Such numbers of his as "True love will find a way" (valse); "I so seldom," "Ladies' Day," "What is done you never can undo," "All love's a delusion," and "The Lilac Domino" song—which runs through the three acts—are a few only of the things that cling to the memory long after the performance.

Yesterday the enthusiasm evoked by the rendering of these numbers by Miss Clara Butterworth and Mr. Jamieson Dodds was electrical, and so when some further opportunities for Mr. Frank Lalor—the very happiest and drollest of comedians—are added to make us laugh more, "The Lilac Domino" will come into its own. J. W.

The Weekly Dispatch
(117th YEAR)
LONDON: Carmelite House, E.C. 4.
FEBRUARY 24, 1918.

For the first time in its history the Empire Theatre has presented a new production in the afternoon. "The Lilac Domino" is quite unlike any other entertainment ever staged there, and boasts the most charming music heard inside its walls since Delibes's "Coppélia" was heard there on May 14, 1912. Charles Cuvillier, composer of "The Lilac Domino" is (as Leo Delibes was) a Frenchman, and although he lives in America he has evidently discovered a drug which kills all the rag-time germs that try to get into his system.

* * *

His music, let it be frankly admitted, is glorious, and yet it is not afraid to be tuneful. Some of its melodies are haunting, some of its valse songs are infectious with gaiety, and its finales are intensely dramatic. This music, taking it all in all, should make the success of any play, but the book of "The Lilac Domino" is as obstinate as a steam-roller in the mud with its two front wheels gone. Fortunately the producer of this operetta has one great chance left him—hand over the work of repairs to Frank Lalor. Lalor is a great natural comedian, with a wonderfully comical expression. His humour is awfully funny, and if given a fair chance will help, in conjunction with the glorious music of Cuvillier (and the singing of it by Jamieson Dodds, Vincent Sullivan, and Clara Butterworth) to win a success for the Empire's operetta. The motive in the play is the same as in "Pamela"—a conspiracy of impecunious young men to get hold of a "dollar princess," marry her to the youngest of the dudes, and divide her fortune.

* * * J. W.

The Stage.

ESTABLISHED 1880.

LONDON, THURSDAY, FEB. 21, 1918.

THE COURT.

"REALITIES."

On Monday, February 18, 1918, Mr. Austin Fryers presented here "the new Ibsen play, entitled:

"Realities."

Pastor Manders ..... Mr. H. K. Ayliff
Oswald Alving ..... M. George de Warfaz
Johannes Kjerulf ..... Mr. William Lawrence
Regina ..... Miss Madeleine Clayton
Aimée de Tassère ..... Miss Rita Thom
Mrs. Alving ..... Miss Madge McIntosh

Sc. A Scattered Village in Norway. Act 1.—A Sitting-room in Mrs. Alving's House. Act 2. Same. Act 3. Same. Acts 1 and 2. Midday. Act 3.—A Fortnight later. Time—Evening. The play produced by Mr. W. G. Fay. The orchestra will play selections from the works of Grieg, under the direction of H. Edwards.

Mr. Austin Fryers, who has figured for a long time as elucidator, arranger, or would-be interpreter of "the Norwegian Master," is designing to present at the Court, "for three weeks only" (a term which might quite well be either too short or too long), what is styled officially as "the new Ibsen play, 'Realities,' first time on any stage." Although recognised Ibsen authorities profess to have no knowledge at all of the existence of such a play, represented as being the continuation and conclusion of "Ghosts," Mr. Fryers affirms as strenuously that it was duly written by Ibsen, and was held back by him on account of the unfavourable reception accorded to "Ghosts." Without attempting to decide between medical practitioners of differing school or status, one may say that "Realities," said to deal with "to-day," as "Ghosts" did with "yesterday," plays for the most part like crude melodrama, and its arguments consist mainly of the repeated reiteration and battledore and shuttlecock movements of such familiar phrases as "the joy of life," on one side, and "the sins of the fathers" on the other. As we pointed out in the autumn, Mr. Fryers had no hesitation in inserting hitherto unknown sentences in the dialogue of his adaptation of "Ghosts," which was toured for some time; and he was even bolder as an explainer of Ibsen's supposed meaning when he wrote, as prologue or introduction to "Rosmersholm," his three-act domestic drama, entitled "Beata," produced at the old Globe, in April, 1892. So much for the genesis of "Realities," which may be allowed to speak for itself as regards the plot and the characterisation.

The last is in several respects very different from that of "Ghosts," notably with regard to Regina, this ci-devant bold, forward, and impudent young baggage being transformed, by some magic wand, into a sweet angel who sacrifices herself to what she considers to be her duty. Mrs. Alving remains even more steadfast than before "the woman in revolt," preaching vehemently that the children of Chamberlain Alving must "follow the orphanage" and have their "power to do evil burned away," and Oswald is made more clearly than ever the exponent of "the joy of life" and lover of "the sun"; but Pastor Manders, that incarnation of conventionalism, has become so far imbued with the new spirit as to conduct informal investigations into the physiological and moral aspects of heredity, the evil influences of which he declares to be not "so general or inevitable" as Helen Alving asserts them to be. Quite a modernised and almost free-thinking pastor in fact! To give point to Mrs. Alving's insistence on the necessity of preventing either Oswald or Regina, as each the inheritor of a father's curse, from becoming a parent and thus handing down to posterity their "damnosa hereditas," the author has provided each of them with a sweetheart. The strangely metamorphosed Regina had left Chamberlain Alving's Sailors' Home in haste, and returned to Mrs. Alving's, on finding that her putative father, Jacob Engstrand, expected her to carry on with the sailors (just what the original Regina seemed to intend to do); but, whilst she was in the Home, she had fallen in love with Johannes Kjerulf (a new character), who had tried to kiss her the first time he saw her. This Regina would have liked him to do after he comes to see her at the house of Mrs. Alving, but she had overheard the latter tell Manders that both Oswald and his sister must follow the Orphanage, and so she warns Kjerulf that the day on which she consents to kiss him will be that of her death. This is what actually occurs at the end of Act 2, after a tender passage in which the exchange of a kiss is thought to endow Regina, who goes off and shoots herself, with the status of Kjerulf's wife.

Similarly melodramatic in its management is the treatment of the Oswald development. Apparently his mother had not administered to him the poison, as she seemed to be contemplating at the end of "Ghosts," for he is said to have been discharged, professedly cured, from an asylum in which he had been for some months. Instead of going home, he hurries straight off to Paris to see Aimée de Tassère (another new rôle), a young actress with whom he had fallen in love, and who, before he reappears in the seacoast village, comes in search of him to Norway, ostensibly on a holiday engagement. Mrs. Alving, though liking the girl, had urged her to give Oswald up on account of the curse; and this the poor mother continues to do, after she has been paralysed and rendered speechless by the shock of Regina's suicide. Partly by means of signs and partly by trying to speak (rather after the manner of the old woman in "Thérèse Raquin"), she endeavours to give articulate utterance to her thoughts, and finally she uses with fatal effect against the half-frenzied Oswald the knife which he proffers her when, after making Aimée drink, he was on the point of rushing into his "bridal chamber" to make her "his bride." Probably it was to this somewhat revolting incident of attempted violation to which exception was for a time taken by the authorities.

IBSEN OR FRYERS?

To the Editor of *The Daily Mail.*

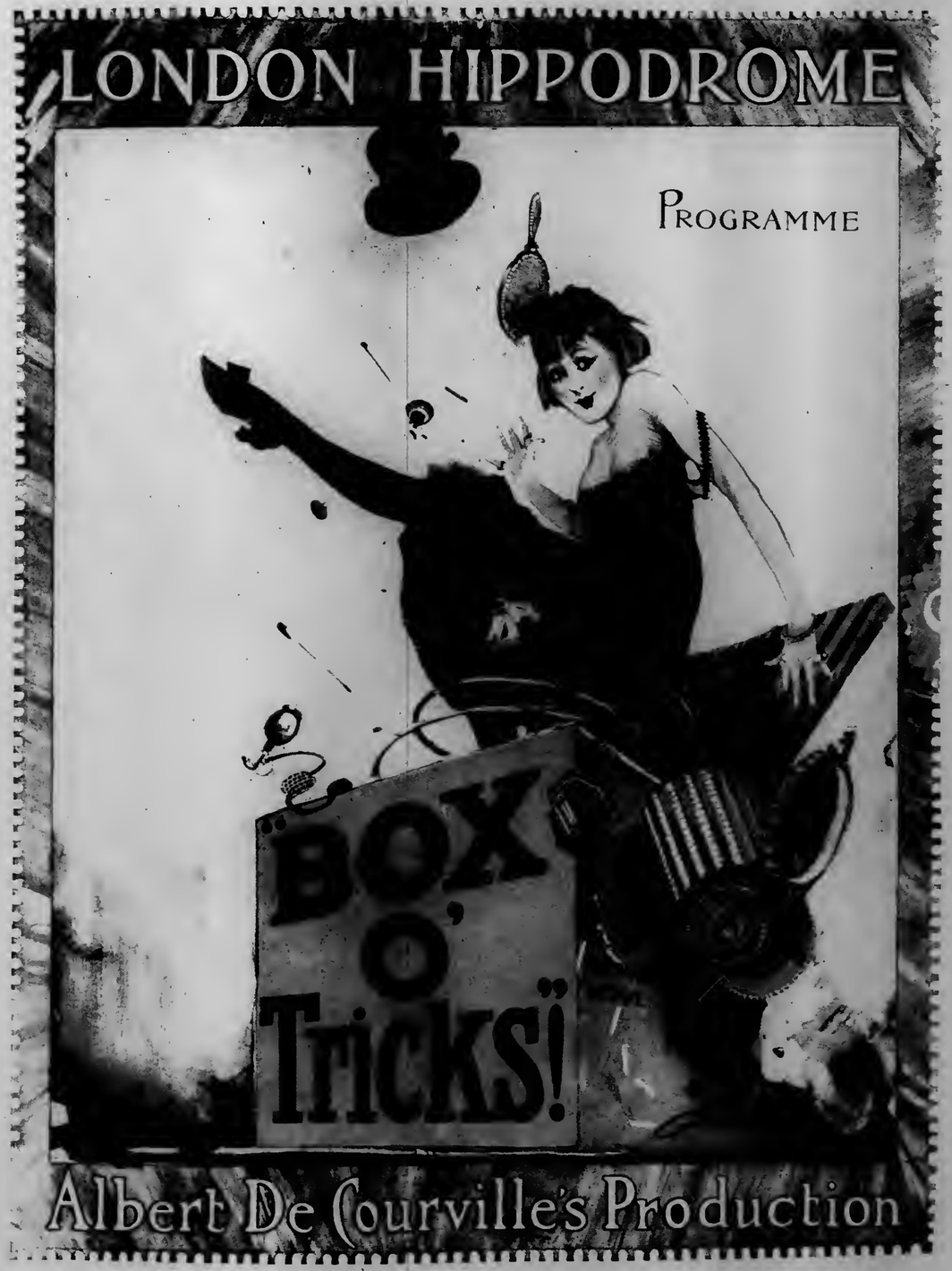
SIR,—Mr. William Heinemann appears to have informed Dr. Sigurd Ibsen that I claim that "Realities" has been written by his father, the late Henrik Ibsen. This is a misrepresentation.

The inspirational part of the work is Ibsen's, but on the bills outside the Court Theatre it is expressly announced that it is written by me.

AUSTIN FRYERS.

Court Theatre, Sloane-square, S.W.

*** On Mr. Fryers' notepaper the piece is described as "The new Ibsen play," but it appears to be really a new Fryers play. We should like to see this method tried upon a living dramatist. If Mr. Fryers would write "a new Pinero play" or "a new Sutro play" we might have an opportunity of getting the opinion of a jury on the question.



ALBERT DE COURVILLE'S Production

"BOX O' TRICKS!"

8th HIPPODROME REVUE.

By ALBERT DE COURVILLE and WAL PINK.

Music by DAVE STAMPER and FREDERICK CHAPPELLE.

Staged by NED WAYBURN.

Additional Lyrics by DOUGLAS FORBES, LESLIE HASLAM and HARRY GRAHAM

Produced by Mr. ALBERT DE COURVILLE

CAST:

SHIRLEY KELLOGG | **HARRY TATE**

CICELY DEBENHAM | **DAPHNE POLLARD**

TOM MACNAUGHTON

RALPH RIGGS | **KATHERINE WITCHIE**

FRED ALLANDALE | **THE TEN LOONIES**

MARION PEAKE | **HARRY FRANKISS**

DOROTHY JAY | **TOM TWEEDLEY**

The Weekly Dispatch

(117th YEAR)

LONDON: Carmelite House E.C.4.

MARCH 10, 1918.

Many of the old brigade that has ever supported the lighter musical productions of London went to the Hippodrome on Thursday evening for the first performance of "The Box of Tricks." Lord Lurgan, Lord Herbert Vane-Tempest, Lord Farquhar, Sir Thomas Lipton, and Eustace (Scrobie) Ponsonby were well to the front, and Leslie Henson, who sat near to "Scrobie," revelled in his deep-noted laughter so beloved of comedians.

* * *

Half-way through the revue, when Harry Tate got going easily, the laughter in the house was loud and long; I think he has never been funnier than in that scene of an up-to-date Patent Office, and while it lasted the audience was absolutely convulsed. This and the Othello Up-to-Date scene are far the best things in the whole entertainment and help a hundred times more effectively to advertise it than scenery or ballet will ever do. Dave Stamper and Frederick Chappelle have provided a tuneful if reminiscent score, and Shirley Kellogg sings her numbers very effectively. Cicely Debenham also did well. She looked very pretty and acted with great spirit.

* * * J. W.

MUSICAL NUMBERS

JULIAN JONES
(Musical Director)

1. Opening Chorus
2. "The Pipes of Pan" - DOROTHY JAY, FRED ALLANDALE and Chorus
3. "Joy Beams" . . . SHIRLEY KELLOGG and Chorus
4. "Come Down to Earth" DAPHNE POLLARD & JOY BABES
5. "Circus Memories" . . . DAPHNE POLLARD and TOM MACNAUGHTON
6. "A Garden in Japan" . SHIRLEY KELLOGG and Chorus
7. "The Dear Old Home" . . . . . HARRY TATE
8. "Nightmare" . . . CICELY DEBENHAM and Chorus
9. "All I Remember" . . . . . SHIRLEY KELLOGG
10. "Rations" . . . . . CICELY DEBENHAM
11. "The Hippodrome March" . . HIPPODROME CHORUS
12. "All the Night, all the Day" . . . SHIRLEY KELLOGG

12a. "The Life of a Dance" DOROTHY JAY, RIGGS & WITCHIE and Chorus

14. "The Transatlantic Blue" FRED ALLANDALE, CICELY DEBENHAM and DOROTHY JAY and Chorus
15. "Carmen had nothing on me" SHIRLEY KELLOGG and Chorus
16. "The Jazz-Band" . . DAPHNE POLLARD and Chorus

FINALE.

Stage Manager for the Production - - - M. Y. OLNEY
Musical Director - - - - - JULIAN JONES

From a Painting by Charles Buchel.

Daily Mail

THE SOLDIERS' FRIEND.

EDITORIAL OFFICES, CARMELITE HOUSE, E.C. 4.

THURSDAY, FEBRUARY 28, 1918.

"Romance," which has been running uninterruptedly in London since October 6, 1915, will reach a total of 1,000 performances on March 11 at the Lyric Theatre. This American play has thus enabled London to beat the American record, with an American drama, for no production has ever attained an unbroken run in New York or Chicago of 1,000 consecutive performances. Since the first evening that Miss Doris Keane presented "Romance" in London her two leading men have been changed, but not even this or anything else affects its popularity or indicates the end of the run.

Prince of Wales Theatre.

Sole Proprietor: Miss Bruce (Mrs. Vivian Barron).

Lessee and Manager: Andre Charlot

Licensed by the Lord Chamberlain to Andre Charlot.

TUESDAY, MARCH 12th, at 8 p.m.

ANDRE CHARLOT

PRESENTS

"FLORA"

A Comedy with Music in Three Acts.

HARRY GRATTAN

Music by HERMAN DAREWSKI and MELVILLE GIDEON

Lyrics by DAVY BURNABY and JAMES HEARD

Dances and Ensemble by FRED FARREN

The Characters are given in the order of their appearance.

Cockley (Hamilton P. Brapwick's Butler) ..	ALFRED PHILLIPS
Horace Lobley (Assistant to Lucas Whittle) ..	WILLIE HARTILL
Miss Maple (Governess to Philomina) ..	CECILY GUIVER
Mrs. Brapwick (Hamilton P. Brapwick's Wife)	VERONICA BRADY
Philomina Brapwick (Hamilton P. Brapwick's Youngest Daughter) ..	FLORENCE BAYFIELD
Jack Lorimer (a Gentleman Farmer) ..	WALTER WILLIAMS
Hamilton P. Brapwick (a Snob, very rich)	LENNON PAWLE
Lucas Whittle (Hamilton P. Brapwick's Head Gardener) ..	JO NIGHTINGALE
Gwendoline Brapwick — Hamilton P. Brapwick's Daughters	BLANCHE TOMLIN
Flora Brapwick	GERTIE MILLAR
The Vicar ..	WYNDHAM GUISE
Mr. Griffen, F.R.H.S. (Head Gardener to Lord Maule) ..	MURRI MONCRIEFF
The Earl of Knowse (Reggie, Son of the Marquis of Ince) ..	RALPH LYNN
Mrs. Merwyn	HOLFORD BERINGER
Daphne Dalrymple	LESIE GREGORY
Nissie Noggie	HELEN BELTRAMO
Nadjy Binks — Friends of Gwendoline	KATHLEEN VINCENT
Cooie Keigh	COOIE EMNEY
Trixie Tripp	FLORA LE BRETON
The Marquis of Ince (an Aristocrat, hard-up) ..	GEORGE GRUNDY
The Hon. Charles Dudley (Reggie's Cousin) ..	ARTHUR WELLESLEY

Villagers, Maids, etc.

Two or three causes influenced André Chariot to keep the production of the new musical play "Flora" at the Prince of Wales Theatre back until Tuesday. Although he had never actually given a date for it he had hoped he would be ready last Thursday or last night, but the finishing of the costumes, the finishing of the house-painting and cleaning, and a change in the cast affected his plans and eventually he fixed on Tuesday next. There will be two performances that day; one in the afternoon for invited guests only, and the gala performance at night, at increased prices, in aid of the Actors' Orphanage. This is the charity to which Gerald du Maurier gives all his spare hours.

The Weekly Dispatch
(117th YEAR)
LONDON: Carmelite House, E.C.4
MARCH 17, 1918.

To give the first performance of a new musical comedy in the afternoon and to give another performance of it the same evening must have been a severe ordeal for the company which appeared in André Chariot's production of "Flora" at the Prince of Wales Theatre. I went to the second "house," and thought somehow that the players were feeling the effects of such an unusual strain. The gaiety and spirit of a first night were not so evident as they might have been, and the orchestra flagged at moments. At least, I thought it did.

* * *

Herman Darewski and Melville Gideon have written some very tuneful numbers, but Harry Grattan, the author of the book, was not at any part of the evening as happy or as witty or as ingenious as he has been on many occasions in his popular revues. I failed to see any trace of resemblance to "Cinderella" (and yet we were asked to) in the story of "Flora," not a trace of the charm that lends itself to the romance of the little wench of the kitchen. Yet some of the music was undoubtedly charming. Who could help being delighted with "Pastel Blue," "One-and-Twenty," "I Like Your Wonderful Eyes," "Hurry Along, Dear," and "You're the Boy"? Frederic Norton wrote "One-and-Twenty."

* * *

There is a very fine cast engaged in this "Flora." Gertie Millar danced delightfully, acted (as she always does) with great sincerity, and looked just perfect in a hunting costume. Blanche Tomlin sang superbly, and the four men—Joe Nightingale, Lennox Pawle, Walter Williams, and Ralph Lynn—did well. Arthur Wellesley got no opportunities. As for the chorus—there is only praise. It is attractive, can sing on the note, and knows how to dance. The mounting of the play is first-class; only one or two productions out of the seventeen now billed in London are as artistic as this, which has been painted by Marc Henri and Laverdet.

* * *

Daily Mail
THE SOLDIERS' FRIEND.
EDITORIAL OFFICES, CARMELITE HOUSE, E.C. 4.
SATURDAY, MARCH 16, 1918.

DEATH OF SIR GEORGE ALEXANDER.

FAMOUS ACTOR'S CAREER.

We regret to announce that Sir George Alexander, the famous actor, died at 12.15 this morning after a long illness at his house at Chorley Wood, Bucks, at the age of 59.

George Alexander came of the Irving school in its great days at the Lyceum Theatre, and his manner on the stage showed its influence. His method of delivering a speech was due to Henry Irving's teaching, and although he struck out for himself and chose to be a presenter of comedy rather than of tragedy, an interpreter of the character of a man of the modern world type, yet he proved—for example, as Malatesta in Stephen Phillips's "Paolo and Francesca"—that had he essayed to make poetic drama or tragedy the medium of his art he need have feared no rival.

Great individuality appealed to him more than did the interpretation of character with but little subtlety. But George Alexander allowed his artistic boundaries to be fixed for him by his friends, and he made friends without apparent effort. The great theatre-going public simply loved him—his elegance, good looks, good humour, and pleasant voice—and they wanted him in plays that gave full scope to these qualities. Nevertheless he felt capable of greater things than the things he was expected to do; and he *was* capable of them.

Perhaps it was this, that ambition, in the full tide of theatrical success, turned his mind to public life. He had a very strong desire to go into Parliament, just at the time when he probably saw that the theatre held no more adventures. The few years he gave to public service on the London County Council were intended as a preparation for Parliament. But before he resigned from the Council he received his warning that his strength was failing.

It was a grievous disappointment to him and it was a loss to the theatre. He was the one man in the profession who would have fully represented the theatre and represented it well. He had the respect of every member of every branch of it, and he possessed great personal authority. He would not—the profession well knew—go into Parliament for personal interest. His aim was higher than that; George Alexander was a big man, not merely a successful actor-manager.

A DRAPER'S BOY.

He began life in a wholesale drapery house in the City and at the age of 19 became a professional actor, making his début at the Theatre Royal, Nottingham. He was engaged for the Lyceum Theatre by Sir Henry Irving in 1881, and in 1890 became manager of the Avenue Theatre. In the following year he took over St. James's Theatre and kept it till his death. Some of his most famous productions were "Lady Windermere's Fan," "Liberty Hall," "The Second Mrs. Tanqueray," "The Importance of Being Earnest," "The Prisoner of Zenda," "Paolo and Francesca," "If I Were King," "His House in Order," "The Thunderbolt," and "Mid-Channel."

The last play he produced at St. James's Theatre was "The Aristocrat," on January 25 last year. The run ended on June 2. He intended to take it on tour in September, but when autumn came his friends knew that he had done with the stage. J. W.

GARRICK THEATRE

Mr. Charles B. Cochran

SATURDAY, 30th MARCH, at 2.30 and 8.15
and onwards TWICE DAILY.

MADGE TITHERADGE.
ARTHUR WONTNER

"By Pigeon Post"

A Play in Four Acts by AUSTIN PAGE

CAST

HUBERT WILLIS
A. E. GEORGE
ARTHUR WONTNER
KATE PHILLIPS
HUGH BUCKLER
MADGE TITHERADGE
A. S. HOMEWOOD
DOROTHY LANE
C. V. FRANCE

Manager - - - Mr. ARTHUR HARDY

SCENE Library of a Château in French Lorraine, 20 Kilometres from the German Frontier

TIME NOW

Produced by ARTHUR HARDY.

The Weekly Dispatch

(117th YEAR)

LONDON: Carmelite House, E.C. 4.

MARCH 10, 1918.

* * *

Last Monday "Carminetta" was transferred to the Garrick Theatre. C. B. Cochran has arranged—when "Carminetta" ends its season—to let the Garrick to an author, Seymour Obermer, who will there produce a war play written by himself, but for which no title has yet been chosen. Arthur Wontner and Madge Titheradge will have the leading parts. The play will be presented as written by "Austin Page." Nine years ago he had a three-act drama "The House of Bondage," produced by an organisation managed by Frederick Whelen, called the Afternoon Theatre, at His Majesty's Theatre. The Afternoon Theatre Society died young. So also did "The House of Bondage."

* * * J.W.

The Weekly Dispatch

(117th YEAR)

LONDON: Carmelite House, E.C. 4.

MARCH 31, 1918.

* * *

The new play, "By Pigeon Post," presented yesterday at the Garrick Theatre, is a "spy" play, and it is good melodrama. Its author, "Austin Page," does not waste time in subtle motives; he is out to thrill his audience with a war drama in which the captain (in the Secret Service of the French Army) of an important pigeon-messenger service feels himself beset by unseen enemies. The plot and counter-plots of the captain of the station and the enemy spies make thrilling drama, for the incidents are well constructed and, what is more, make no great strain on one's belief. It is a good, straightforward war play as far as it goes, and Arthur Wontner, A. E. George, Hugh Buckler, and C. V. France act well up to the character of the drama and make it ring pretty well. This "By Pigeon Post" wants, however, more of the "brass beating" that goes to a full-blooded spy drama: the bugle calls are sadly missing from it, and the roll of the drum that talks of distant gun fire was not there. It wants more "noises off."

* * * J.W.

"BY PIGEON POST."

The Tatler

WAR PLAY AT THE GARRICK.

By AUSTIN PAGE.

Blondel	HUBERT WILLIS.
Leaken	A. E. GEORGE.
Captain Paul Chalfont	ARTHUR WONTNER.
Madame Chalfont	KATE PHILLIPS.
Major Pierre Vaudry	HUGH BUCKLER.
Dr. Marie Latour	MADGE TITHERADGE
Colonel Lanoque	A. S. HOMEWOOD.
Marcel Latour	DOROTHY LANE.
General Delapierre	C. V. FRANCE.

There is no pretentiousness, no heavy solemnity, no fumbling about the new play at the Garrick Theatre. The author knew what he wanted to do, and he did it briskly, cleanly, lightly. *By Pigeon Post* is a play about spies—German spies wearing French uniforms and professing to be French soldiers. The scene of their machinations is a French *château* occupied as an intelligence office, with wireless installation and pigeon-loft complete: and while Mr. A. E. George, as a private soldier, supplies the wits, Mr. Hugh Buckler, as a heavy major, takes his orders. And they very nearly succeeded in their nefarious designs, as all spies do in spy plays of the right sort: only, pitted against them they had Mr. Arthur Wontner as a captain and Miss Madge Titheradge as an army doctor. And such a combination there is no resisting.

To and fro, and up and down, and in and out goes the action, never flagging, never quite so intelligible as to be taken for granted, never even approaching the line that divides, and must divide, the real war from the war of which the stage can make entertainment. There is plenty of honest fun in the piece, too; the best of it supplied by the relations between Mr. C. V. France as a French general and Miss Dorothy Lane as his very impudent, very capable *chauffeuse*—indeed, "*chauffeuse*-companion," as the advertisements on our front page used to have it.

ROYALTY THEATRE

Dean Street, Shaftesbury Avenue, W.

Lessee - - - - - - Mr. J. E. VEDRENNE

Under the Management of Messrs. VEDRENNE & EADIE

MARCH 25th, 1918.

Dear Sir,

I beg to inform you that on *Saturday, March 30th* (by arrangement with Miss ETHEL IRVING), Messrs. VEDRENNE & EADIE will present

THE PRIME-MINISTER

A New Play,

By HALL CAINE.

The curtain will rise at 2 **punctually.**

I trust you may be able to be present. In the event, however, of your not being able to do so, will you kindly return voucher **at your earliest convenience**, and much oblige

Yours faithfully,

DOUGLAS LOWE,

Business Manager.

A New Play,

By HALL CAINE.

The Rt. Hon. Sir Robert Temple	Mr. C. M. HALLARD
Lord Burnley	... Mr. VINCENT STERNROYD
Mr. Dundas ..	... Mr. HOWARD STURGE
Sir Richard Carfax	Mr. H. A. YOUNG
Mr. Hallam	... Mr. ERNEST RUSTON
Sir Malcolm Clark	... Mr. ALLAN JEAYES
Galloway	... Mr. GILBERT PORTEOUS
Dr. Gottfried Schiller	... Mr. HENRY VIBART
Friedrich Schiller	... Mr. A. B. IMESON
Otto Schiller	... Mr. WILFRED FLETCHER
Dr. Hoffmann	... Mr. ARTHUR EWART
Lady Dorothy Nugent	... Miss JOY CHATWYN
Peggy	... Miss VESTA SYLVA
Mrs. Schiller	... Mrs. A. B. TAPPING
Freda Michel	... Miss D. HOLMES-GORE
Margaret Schiller	... Miss ETHEL IRVING

Stage Director ... Mr. WILFRED EATON

THE TIMES

MONDAY, APRIL 1, 1918.

In his dedication Mr. Hall Caine considerately reassures Mr. Lloyd George. He is not to identify himself with his imaginary counterpart, Sir Robert Temple. Nor, we can see for ourselves, is Sir Robert a bit like Mr. Asquith or Mr. Balfour. The simple fact is he is not like anyone outside Colney Hatch. Here is a British Prime Minister who, warned by the police that his child's governess is a German spy, decides to retain her in his service. She has fallen at his knees with vows of repentance, and that is enough for him. Probably, in Mr. Hall Caine's idea, he is an apostle of what M. Paul Bourget used to call Redemptorism, the noble craze for redeeming lost souls. Our own explanation would be more commonplace; he must gratify at all costs his natural turn for talking like a book, for exhorting, for improving the occasion. Though he holds in his hand convincing proofs of the girl's imposture, he postpones confronting her with them until he has had a good long talk. He talks like a book, we have said, but it is the copybook. He solemnly informs the picked statesmen, the Cabinet within the Cabinet, with whom he is awaiting the ultimatum from the Continent, that "war is always terrible, and it may be even more terrible in the future than it has ever been in the past." Fortunately the Cabinet sitting (an historical fact, it seems) is shortened by an hour, owing to the difference between Central European and Greenwich time. Fortunately, we say, for we are spared 60 minutes of Sir Robert's platitudes. We have sometimes suspected Mr. Hall Caine of a lack of humour, but we were evidently wrong. For there is genuine, not to say defiant, humour in presenting us with a Prime Minister who is an unmitigated bore.

He has a second and even more acute attack of Redemptorism. The German governess has been shot by her brother in mistake for the Prime Minister, and the murderer has been caught red-handed. Is he handed over to the police? Not a bit of it. The Prime Minister bids him go because he is only a boy—and boys will be boys. But not, of course, before he has improved the occasion. "Go back to your masters. Tell them *this* is what their hate of hates has come to—fallen back on your own head like a boomerang, as all such murderous passions must do! No punishment the law could inflict would be equal to the hell you have created for yourself." Throughout the play we have seen much of the Chief Commissioner of Police, an obviously careworn man. He has our sincerest sympathy—as the real tragic protagonist.

But why did the German governess sacrifice herself for the Prime Minister? Sir Robert professes to understand, but, frankly, we do not. He says she gave her life to save his and her brother's. Now the boy has been bound by oath to his fellow-conspirators either to take the Prime Minister's life or to forfeit his own to them. If the logic there is not apparent, you remember that stage-conspirators are chartered libertines. But, even so, how is the sister's sacrifice to save the boy? He has not killed the Prime Minister; that is the sole relevant point for the conspirators. But what are motives to Mr. Hall Caine when he sees a chance for a dying heroine, crowning her repentance with self-sacrifice, asking a Prime Minister for a Christmas kiss, while carols are heard "off"?

This heroine is played by Miss Ethel Irving, who is what somebody has called Duse, a *donna nervosa*. She is best at "nerve storms," and she has one when unmasked by the Prime Minister; elsewhere she has to show intense nervous excitement, repressed rather than eruptive. No English actress could do it better, and if strong acting can save a weak part that will be at any rate one kind of Redemptorism in which we shall be glad to believe. Mr. Hallard is grave and dignified as the platitudinous, homiletic Prime Minister. If only Mr. Hall Caine could have found unhackneyed phrases for him, vibrant words that come fresh and warm from the heart! Perhaps he would, had he not been so scrupulously careful not to permit any likeness to Mr. Lloyd George.

NEW THEATRE

Proprietors . . . . . SIR CHARLES WYNDHAM and MISS MARY MOORE.

Under the Management of Mr. DION BOUCICAULT.

On MONDAY, APRIL 8th, 1918, and Every Evening at 7.45
Matinees, Every Thursday and Saturday at 2.30.

MONICA'S BLUE BOY

A Musical Playlet Without Words

By ARTHUR PINERO and FREDERIC COWEN

MR. MIFFLE ... ...(*a Widower; something in the City*)...		... Mr. ERIC LEWIS
DORIS (*a Chauffeuse*)	(*his Daughters*)	... Miss DOROTHY STEPHEN
RUBY (*a F.A.D. Nurse*)		... Miss GEORGINA MILNE
BERTIE (*Lieut., Women's Volunteer Reserve*)		... ... Miss ESMÉ BIDDLE
MONICA (*Nothing at all*)		... ... Miss MARY GLYNNE
SARAH	(*the Miffles' Servant*)	... ... Miss ANNE WALDEN
PTE. LANCE LOVEJOY	(.....*shire Regiment*)	... ... Mr. MARTIN LEWIS

Scene—A Room in Mr. Miffle's House at Hampstead. War-time.

The Curtain will fall for a moment in the course of the action to mark the passing of a fortnight.

Followed by

BELINDA

An April Folly in Three Acts,

By A. A. MILNE

BELINDA TREMAYNE		Miss IRÈNE VANBRUGH
DELIA ... ... (*her Daughter*) ...		... Miss ISOBEL ELSOM
HAROLD BANTER		Mr. DION BOUCICAULT
CLAUDE DEVENISH		Mr. DENNIS NEILSON-TERRY
JOHN TREMAYNE		... Mr. BEN WEBSTER
BETTY		... Miss ANNE WALDEN

The action takes place in Belinda's Country House in Devonshire at the end of April.

ACT I.—BELINDA'S GARDEN. (Painted by W. McCleery.)

(*Three days elapse.*)

ACTS II. & III.—BELINDA'S HALL (Painted by W. Hann & Son.)

Miss Vanbrugh's dresses designed and executed by Madam Handley Seymour; Miss Isobel Elsom's by Reville & Rossiter; Miss Mary Glynne's by Esther, Ltd.
Mr. Neilson-Terry's suits by Burkinshaw & Knights. Wigs by Clarkson.

Stage Manager .. Mr. LICHFIELD OWEN — Musical Director .. Mr PHILIP CATHIE
General Manager .. .. Mr. C. MICHAEL HUNTER
(For Mr. Dion Boucicault)

MONICA'S BLUE BOY

SYNOPSIS

"MONICA'S BLUE BOY" is the story of a Girl who Stayed at Home. Not that Monica wanted to stay at home. On the contrary, she wished to emulate her three buxom, rather overbearing elder sisters in doing war-work of a strenuous kind. But her sisters and her father—the latter a type of the old-fashioned parent who wears side-whiskers and lives in a frock-coat—declared it was Monica's duty to attend to the household affairs of the villa at Hampstead, and Monica, being a meek little person, complied. And indeed she could hardly fail to recognise that *somebody* had to look after things at home, for, owing to the claims of Munitions, the sole remaining servant of the Miffles was old Sarah ; and Sarah could scarcely be expected to manage single-handed at her age. So this is why Monica Miffle stayed at home, and became a bit of a drudge.

Monica's submission, however, was but skin-deep, and one morning—and this is where the play opens—breakfast being unpunctual, and her father and sisters impatient and reproving, the girl makes a piteous appeal to them to release her from domestic bondage. Her sisters flout the idea and set off to their various occupations. Monica, giving Mr. Miffle his morning cigar, then tries what coaxing will effect, but with no better result ; and ultimately she promises to be reasonable and to refrain from raising the question again. Left alone with Sarah, she goes dejectedly to the window and from there sees a party of wounded, but more or less convalescent, Tommies hobbling by in their blue hospital uniform. One lagging behind his comrades especially enlists her sympathy by his appearance of weakness and fatigue. Prompted by Sarah, she signs to the poor fellow to come into the house and rest.

He obeys her summons, and, while Sarah bustles about the place, the pair, at first mutually shy and embarrassed, have a long talk together. He gives Monica a spirited account of the engagement in which he was knocked out, and gradually the handsome young soldier and the timid girl are drawn to each other. When at length they part, he to get back to his hospital, it is pretty safe to prophesy that this will not be their last meeting.

A fortnight passes and again we see the Miffle family at the breakfast table. But what a change has come over Monica ! Her subdued, downtrodden air has vanished and she positively radiates happiness and contentment ! Watching her closely, the father and his three elder daughters consult, not for the first time, as to the cause of the transformation. The discovery by Mr. Miffle that his cigars have recently diminished out of all proportion to his own consumption confirms the suspicion that has been growing in the minds of himself and the elder girls. There is a man in the case !

Hurriedly they hit upon a possible means of arriving at the truth. They will leave the house as usual, but, from the sheltered corner of an adjacent lane, will, turn and turn about, spy upon Monica's actions during the day !

The despicable plan succeeds. Something happens, and almost immediately !

What does happen is of a nature too startling to relate through the medium of a bald synopsis. Suffice it that in the end Mr. Miffle and his three elder daughters, after violently denouncing and deriding Monica for taking up with a soldier of the lowest military grade, are seen gathered round the young couple in attitudes of mingled pride and adoration.

THE TIMES

TUESDAY, APRIL 9, 1918.

de Sévigné told her daughter she
ave made a long letter shorter if she had
re time. The author of *Belinda* should
lowed himself a little more time—time
ut down, or even to cut out, his last act.
agchot (or some one else) said of serious
that it should be "soon over"—is
true of frivolous prose-dialogue. Mr.
dialogue is delightfully frivolous, but it
ver quite soon enough, because, appar-
e thought it necessary to explain things,
up what might almost look like a regular
Now the public that appreciates frivol-
ogue for its own sake is a picked public,
soul above explanations and plots ; for
ffinés the playwright will more wisely
h a note of interrogation (as they used
of Ibsen) than risk a yawn. A little
en, of Mr. Devenish and Mr. Baxter,
vised edition, and *Belinda* will be the
t of jokes, while Mr. Neilson-Terry and
icicault (already quite funny for two out
acts) will be spared the inconvenience
taying their welcome. Of the Belinda
multaneously woo you cannot have too
seeing that she is Miss Irene Vanbrugh
lightest and best. It was almost a pity
back Belinda's husband, if only because
rts seem to merit something less solemn ;
they ought not to give up to (one) party
as meant for mankind. Miss Vanbrugh
way of squeaking out sentences, in
ms of laughter, that would be wasted
ny mere husband—just as her way of
into a hammock (as she herself remarked)
sted on her maid-servant.

da is preceded by a wordless play,
's Blue Boy, with action by Sir Arthur
and music by Sir Frederic Cowen, and
o is good fun. We will not spoil it by
ion. Enough to say that charming Miss
Fynne is the life and soul of it, and that
ic Lewis remains delightfully Mr. Eric
sibi constat—even in dumb show.

The Weekly Dispatch

(117th YEAR)

LONDON: Carmelite House, E.C. 4.

APRIL 14, 1918.

* * *

I wonder why Sir Arthur Pinero wanted to write a wordless play? It is true that "Monica's Blue Boy" is of one-act length only. Even that is too great an indiscretion for so great a dramatist as Pinero. If a story is worth telling, why not tell it? Why ask us to suppose that all the characters are dumb, and many of them freaks as well. Why not be logical? Why have any noises on the stage? Why have matches scraped, cigars lighted, and furniture and teacups rattled? Few of us would care to watch a play given by deaf mutes. Why, then, produce plays to be given in dumb show? The story told in "Monica's Blue Boy" was not worth telling, which is an extraordinary thing to say of a play by so great a dramatist. When we get mimes such as Daghieleff presented here in the Russian ballets at Covent Garden a few years ago the wordless play will have more meaning. Some of the attempts at miming in "Monica's Blue Boy" were painful to watch. But that was not the author's fault.

* * *

Dion Boucicault's management at the New Theatre is one that always gets a good audience for its first nights. It has what is termed a smart following, and whatever he puts up is certain of a good reception. It is a pleasant, appreciative, friendly, and uncritical gathering, and it laughed and cheered for "Monica's Blue Boy," and at A. A. Milne's play "Belinda," which has some very amusing dialogue, and but for being far too long-drawn out would make a capital light entertainment. The plays were not helped by long intervals, and it must have been a close thing in a race with the 10.30 closing time.

* * *

AMBASSADORS THEATRE

WEST STREET Opposite the Palace Theatre, CAMBRIDGE CIRCUS, W.C.

Proprietors THE AMBASSADORS THEATRE LTD.

Lessee HERBERT JAY Sole Lessee CHARLES B. COCHRAN

On Tuesday, April 9th, and Daily at 2.30

Evenings: Wed., Thurs and Sat at 8

By arrangement with WALTER HAST and LEON ZEITLIN

CHARLES WASE

presents

Too Much Money

A New Farce by ISRAEL ZANGWILL.

THOMAS BROADLEY	*an Honest Man*	MARSH ALLEN
SIR HUGH MACCOMBIE, BT.	*a Self-made Millionaire*	M. R. MORAND
GRANDISON FAIRFAX	*a Famous Painter*	ERNEST HENDRIE
SERGEANT QUIZZIT	*an Expert of the Law*	HENRY MILLAR
[illegible]	*a Butler of Sense*	STEPHEN WENTWORTH
[illegible]	*a Sensible Girl*	LETTICE FAIRFAX
THYRA ROSTERAY	*of Scarlett Hawthorn*	HILDA BRUCE POTTER
MRS. CROW	*of Poplar Lavender*	MARY BROUGH
ANNABEL BROADLEY	*Daughter of the House*	LILLAH McCARTHY
[illegible]	*Sequence Constable*	[illegible]

ACT 1. Mrs. Broadley's Drawing Room in Maylair
In April Before the Flood

ACT 2. Mrs. Crow's Garret in Poplar.
Nearly a Fortnight Later

ACT 3. Mrs. Broadley's Drawing Room in Maylair.
In the Following April.

The Play Produced by Mr. E. HOLMAN CLARK.

GENERAL MANAGER	MR. CHARLES WASE
BUSINESS MANAGER	MR. EUGENE BERTRAM
STAGE MANAGER	MR. HENRY MILLAR
ASSISTANT STAGE MANAGER	MR. [illegible]

THE TIMES

WEDNESDAY, APRIL 10, 1918.

By this time most people must have forgotten all about Futurist pictures, but they reappear in Mr. Zangwill's farce and will probably long survive in such works, if only because of the sure laugh that can be got out of turning them upside-down. As the farce-heroine prefers them (and *Parsifal*) to her millionaire husband, the neglected man is persuaded to wean her from them and win her to himself by pretending to be ruined and migrating from Mayfair to Poplar. His experiment is an immense success, the lady straightway becoming the most amorous of spouses and doing her own washing, until the moment arises for people so strange to the Poplar inhabitants to be charged as swell-mobsmen, which is an obvious opportunity for handcuffs all round. Thereafter the lady develops a sudden talent for making vast sums in the money market and the husband's millions cease to be an impediment to their happiness. For those who hold that farce is nothing if not complicated, here is one they must presumably enjoy. Miss McCarthy displays volcanic energy and some startling gowns; Miss Lettice Fairfax is a demure minx; Miss Mary Brough is robustly droll; Mr. Hendrie makes weird noises; Mr. Henry Millar talks genuine Scotch; and Mr. Marsh Allen rides the whirlwind and directs the storm, apparently finding it all capital fun. And it was evident from the loud laughter that most of the audience agreed with him.

* * *

How many dramatists have been attracted by the notion of writing a play about a wife tamer? Israel Zangwill is the latest. His new farce, "Too Much Money," presented at the Ambassadors Theatre, is mainly about a very ill-assorted couple. The woman is of the kind that likes art fabrics (and not too much fabric) for personal wear and adornment, and has a two-year-old child's appreciation of art. With a very dull fellow for an enduring mate, her home life and pursuits get no further than spending money on hungry acquaintances, and restings on sofas when they are tired. Of course the dull fellow reforms her. Next time Israel Zangwill writes a play I hope it will be one to catch us as "Merely Mary Ann" did.

* * * J. W.

Telephones { Gerrard 3830
City 3355

STRAND THEATRE,

Licensed by the Lord Chamberlain to José G. Levy & T. Dott

W.C. 2.

April, 1918.

Dear Sir,

The management have pleasure in enclosing you vouchers for the first performance at this Theatre of

"BETTY AT BAY"

A New Play, in Four Acts,

By JESSIE PORTER

to be given on Tuesday Evening next, April 9th, at 7.30 o'clock.

Should you be unable to attend kindly let us have intimation as soon as possible, and oblige

Yours truly,

A. BRAFF

EDW. B. PERKINS

CECIL BARTH

presents

"BETTY AT BAY"

A New Play, in Four Acts,

By JESSIE PORTER

Characters:

Betty	CHRISTINE SILVER
Adams (*Betty's Little Friends*)	ROY LENNOL
Geoffrey (*Betty's Little Friends*)	TEDDY HAYWARD
Jimmy (*Betty's Little Friends*)	HUGO CHARPENTIER
Babs (*Betty's Little Friends*)	ELAINE BISLEY
Lucy (*Betty's Little Friends*)	FRANCES DAVIS
Lady Muriel Naylor	EVELYN HOPE
Michael Hylton (*a Solicitor*)	ARTHUR WHITBY
Mrs. Devlin	Miss FORTESCUE
Dick Fellowes (*a Young Officer*)	ERIC COWLEY
Styles (*a Maid*)	KATHLEEN SINCLAIR
Sir Charles Fellowes (*Dick's Father*)	J. H. BARNES
Brooks	CECILIA LEE

Act I. - - - Peter Pan Statue, Kensington Gardens

Acts II., III. & IV. Library at Sir Charles Fellowes' Country Seat, Ludworth

Time - - *The Present*

Family sentiments and family troubles, crusty old fogeys wheedled into kindness by household fairies, mortgages that are blessings in disguise, khaki heroes mourned for dead who turn up alive and well just before the curtain falls—these are the innocent ingredients of *Betty at Bay*. It is a soothing, occasionally soporific, sometimes really affecting work, which on the whole leaves you more convinced than ever that the spirit of the Victorian novel still walks the earth. There is no wolf in this sheepfold, only a bear, and even the family solicitor has moments of emotion. Bluff girls shake tender, shrinking girls vigorously by the hand with an impulsive "I like you, you're the right sort"; women of a certain age are "catty," according to formula; and hard-cross-grained men are tamed by feminine talent for cookery. Ladies, bless them, (the Victorian way of putting it needs no apology), naturally write in that vein, and, after all, no harm is done; indeed, as we have hinted, there are some moments when the writing, being the simple expression of sincere feeling, touches the heart and brings the tear to the eye. These better moments mainly fall to the luck of Miss Christine Silver, who makes a very winning, pathetic, girlish figure of the household fairy. Mr. Arthur Whitby is the most genial of family solicitors, and Miss Fortescue the most forgivable of "catty" matrons, and Mr. J. H. Barnes the most melancholy of bereaved parents.

If you like sentimental (very, very sentimental) plays, "Betty at Bay" is something to do you good. People who like sentimental (very, very sentimental) plays just love Mrs. Jessie Porter's play, at the Strand Theatre, and the others—those who think that all sorts of sweet things ought to be rationed until the war is over and forgotten—will not enthuse about it even a little bit. All the characters who enter into the life story of Betty are clearly marked types. They are the right sort, or they are not, and you can pick out the "angels" from the "cats" without inquiring into the family history of any of them. "Betty at Bay" has the merit of being old-fashioned, and that in itself will be a great recommendation to many.

* * * T. W.

THE COMEDY THEATRE

(Licensed by the LORD CHAMBERLAIN)

PANTON STREET, HAYMARKET, Nearest Station Piccadilly Tube.

Sole Lessee ... ... Mr. ARTHUR CHUDLEIGH.

EVERY EVENING AT 7.45.
MATINEES: MONDAY, FRIDAY & SATURDAY at 2.30.

By arrangement with ANDRE CHARLOT.

Under the direction of BERNARD HISHIN.

THE KNIFE

A Warning, in a Prelude and Three Acts,
By EUGENE WALTER.

The Cast:

Dr. Robert Manning	C. AUBREY SMITH
William Meredith	FARREN SOUTAR
Wm. Scott, Junr.	STEPHEN T. EWART
Ellis	NORMAN PAGE
James Bristol	SAM LIVESEY
Edward	J. GRAHAM POCKETT
Kate Tarleton	KYRLE BELLEW
Dr. Louise Meredith	HELEN HAYE
Mammy	BARBARA GOTT
Stella Hill	MURIEL BARNBY
Nurse	MARGUERITE CELLIER

The Scenes:

PRELUDE ... ... **Kate Tarleton's House in Virginia.**
(The remaining Action takes place in New York)
There is no interval between the Prelude and Act I.
ACT I. ... ... **William Meredith's Office.**
ACT II. ... **Reception Hall in Jimmy Bristol's Fortune Telling Establishment.**
ACT III. ... ... **Dr. Manning's Private Office, adjoining his Laboratory.**

The Play Produced by NORMAN PAGE.

Scenery painted by ARTHUR E. PULLINGER, designed by GILBERT DEFREZ.
Furniture by SPILLMAN.
Surgical Equipment, etc., kindly supplied by HOSPITAL AND GENERAL CONTRACTS CO., 19-35 Mortimer Street, W. 1.
Dresses by VIOLA, LTD., Albemarle Street, W. 1.
Shoes by H. M. RAYNE. Hats by MAISON LEWIS. Wigs by CLARKSON.
Incidental Music composed by CHARLES ESSEN.

CHARLES ESSEN'S QUINTETTE will play—

OVERTURE, "Plantation Songs"	*G. H. Clutsam*
BURMESE SUITE, "The Pagoda of Flowers"	*Amy Woodforde Finden*
PETITE SUITE DE CONCERT	*S. Coleridge Taylor*
MORCEAU, "Nuit Napolitaine"	*Henri Duckalet*
"The Knife"	*Charles Essen*

Box Office (open 10 till 10) under the direction of W. BUSHELL.

Business Manager	ALFRED BEAUMONT
Stage Manager	SYDNEY C. SINCLAIR
Musical Director	CHARLES ESSEN

COMEDY THEATRE

10/4/18

MA

Stalls

H 19

To be retained

THURSDAY, APRIL 11, 1918.

Your American "crook" play is perhaps at its brightest and best when it deals with a really tough problem in morals. Those sailings close to the wind of the law, those nice distinctions between virtuous audacity and crime, that have furnished forth so many 17th-century tomes of Casuistry in Jesuit or Jansenist Latin, are here solved *ambulando* (which, being translated, means by walking about on a darkened stage with an electric torch) and in very choice American. This engaging method might be described as Casuistry without tears; you have your knotty problem in ethics solved for you "while you wait," and with all the fun of dark lanterns, "guns," District Attorneys, and other Transatlantic delights thrown in.

The tremendous question tackled and triumphantly overcome in *The Knife* is, stated in its most general terms, this:—Is the man of science, capable of great discoveries for the benefit of suffering humanity if he can only get hold of one or two individuals to vivisect, is this potential benefactor of the race justified in abducting and vivisecting members of the criminal population for his great purpose? Maybe you answer eagerly in the affirmative, but stop a moment—remember our problem has been stated only in its most general terms. When you find that the criminals concerned have been guilty of the last outrage on the person of the scientific benefactor's *fiancée*—how then? Their crime is of the vilest, yes, and whatever their fate, they have forfeited all claim to pity; but then *surgit amari aliquid*, there arises that awkward question of personal vengeance. Your man of science, you see, is not acting solely or primarily for science; he is acting also from the strongest feelings of personal resentment. Perhaps the Jesuit casuist would have settled it all quite comfortably by some variant of the famous "direction of intention," but fortunately the author of *The Knife* is much more amusing than that. He has only to confront the outraged heroine with the District Attorney to make us happily miserable with a sobbed-out tale of wee and to leave the District Attorney, thoroughly melted, generously abandoning his own legal status and shaking hands with everybody all round.

To see the law cheated (especially in the interests of the Higher Vivisection) is surely one of the purest of theatrical delights. Miss Kyrle Bellew is the outraged heroine (at her best when "doped"); Mr. Aubrey Smith is the vivisector (the strong man shaken with emotion—a familiar part with this actor); Mr. Farren Soutar and Miss Helen Haye are both collected and helpful while torches gleam or the law looms terrible; and Mr. Stephen Ewart vindicates the doctrine of heredity as the son of a District Attorney who, though only mentioned, is all the more majestic as an unseen presence.

The fortune-tellers of London do a great deal of harm by their impudent frauds and tomfoolery, but they are beneficent angels in comparison with the fortune-tellers of New York, if Mr. Eugene Walter paints anything like a true picture in the play called "The Knife," produced yesterday afternoon at the Comedy Theatre. According to the able American dramatist the fortune-telling business is used in the States as a blind for the White Slave traffic, and the heroine of the rather violent story, in consequence of her curiosity as to the future, gets into a horrible scrape at the establishment of an infamous pair of so-called fortune-tellers. Her name was Kate Tarleton; she was betrothed to an amiable, almost middle-aged doctor called Robert Manning, and came up to New York to buy her trousseau; her adventure may be a lesson to all young ladies to patronise local industries. When Manning discovered her in a house of ill-fame, dazed by drugs, in an unseemly costume, he naturally "saw red." Now, the detective and his clerk who had assisted the doctor in his search for Kate, had bound and gagged the abominable Jimmy Bristol and his hateful mate, Stella, who kept the house, so the Doctor had a happy thought. He had been experimenting with a new cure for a deadly throat disease, but was dissatisfied with experiments on animal subjects. Why not experiment on the peculiarly vile bodies of Jimmy and his mate? The detective and his clerk, and also the detective's sister, a lady doctor, approved of the idea. So the pair of villains were carried off to the Docter's laboratory and there inoculated, first with the disease and then with the cure. Either the disease or the cure—I don't know which—killed Stella promptly, but Jimmy, a sturdy brute, lived through both, and when the police threatened trouble to the Doctor for illegal operations, Jimmy posed proudly as a benefactor to humanity who had volunteered to undergo the treatment. Jimmy's triumph was short, for whilst he was puffing with pride, Kate Tarleton entered and identified him as the cause of her horrible adventure. Then he thought that a trap had been laid for him, so, after a great outburst, he turned yellow and died, though whether his death was caused by the treatment or by the nameless peculiar malady always at the command of the dramatist, I do not know.

After this, despite some qualms on account of her adventure, Kate married the Doctor, and presumably made him too busy looking after her to indulge in any more reckless experiments. And why the play is called "The Knife" I cannot tell.

If you do not take the new American play, "The Knife," at the Comedy Theatre, quite seriously you can get a good deal out of it to interest you. But the first thing you will ask is, Why was this play not acted by Americans? It is American in interest, matter, and manner, and called for American methods. There are detectives, crooks, district attorneys, doctors, and fortune tellers, all of them unlike any people we know here. They almost speak a different language, and they all get mixed up over a girl who goes, a stranger, into New York to buy the trousseau for her wedding with a man 40 years older than she is. It is an exciting piece of stage fiction of the strenuous kind American dramatists know how to build, and although you do not believe the story it is just as well you should not. I thought Farren Soutar, Sam Livesey, and Helen Haye the best in the company. They *were* good.

K.W.

THE PLAYHOUSE

Sole Lessee . . FRANK CURZON.

THURSDAY, APRIL 11th, 1918, at 7.30

In conjunction with

FRANK CURZON and GLADYS COOPER

CHARLES HAWTREY and GILBERT MILLER

produce

THE NAUGHTY WIFE

A Comedy in Three Acts

by

FRED JACKSON

Elaborated and Revised by EDGAR SELWYN

Characters in the order of their appearance:

Eloise Farrington		GLADYS COOPER
Carter	a Manservant	H. R. HIGNETT
Henry Farrington		CHARLES HAWTREY
Darrell McKnight		STANLEY LOGAN
Annette	(a Maid)	MONA HARRISON
Nora Gail	(a Widow)	ELLIS JEFFREYS
Thompson	(a Chauffeur)	ERNEST GRAHAM
Bishop Kennelly	(Mrs. Farrington's Uncle)	HERBERT BUNSTON

Synopsis of Scenery:

ACT I. The Farrington's House, Lawrence, New York. *J. A. Fraser.*

ACT II. The Farrington Bungalow, Long Island (Same Night) *J. A. Fraser.*

ACT III. The Same as Act II. (Next Morning) *Judin Sackman.*

THE PLAY PRODUCED BY
CHARLES HAWTREY.

IN consequence of the shortage of labour, the setting of the Second Act Scene will involve **an Interval of 20 Minutes** between Acts I. and II.

There will be **an Interval of 5 Minutes only** between Acts II. & III.

THE PLAYHOUSE.

THE TIMES

FRIDAY, APRIL 12, 1918.

A philosophic husband, finding his frivolous young wife on the point of running away with a lover, politely offers every facility for a divorce, chaperons the eloping couple, carefully sees to their comfort, and keeps the lover up to the mark as prospective husband No. 2. The fun is largely ironical and derived from the interchange of positions—husband before kissing wife respectfully asking lover's permission, and so forth. Why that, you say, is Sardou's *Divorçons* ! To be sure, it is, and the formula of many another amusing comedy as well, and *The Naughty Wife* is none the worse for that. It is the treatment that matters, and the treatment here is new, or new enough, or, at any rate, a new combination of old materials. The husband places his country-house (Long Island—apparently the play originated in America) at the disposal of the elopers : more than that, gives them hospitable welcome, not forgetting flowers on the side-tables.

Of course, you have to come back to the formula in the end ; disillusionment of the elopers, hopelessly ridiculous position of lover, reconciliation of husband and wife—helped by another ancient but valuable *motif*, jealousy through the introduction of a second lady. But the old formula takes on a glittering air of novelty at the Playhouse, because of the smartness of all concerned ; the smartness of the ladies' gowns and the smartness of everybody's acting. With Mr. Hawtrey and Miss Gladys Cooper for husband and wife and Mr. Stanley Logan and Miss Ellis Jeffreys to form fours with them, you are sure beforehand that everything will be not only smart, but smooth and gay—oh, perpetually, effervescingly, triumphantly gay. Need we say that it is Mr. Hawtrey who holds the whole thing artistically together ? What a comfort in these trying times to know that there is still a Charles Hawtrey to spend a happy evening with !

* * *

It would be a great pity to tell in detail the story of "The Naughty Wife," now at the Playhouse, because it might happen that the one you told it to might say, "Oh! that's an old story." It may not be new in every respect—very few plots are—but this one is set out so attractively, so delightfully funnily, and is so splendidly acted by Charles Hawtrey, Gladys Cooper, Ellis Jeffreys, and Stanley Logan that you get an evening's entertainment out of it a long long way better than usually comes the way of the man who pays. *And* the play is not really naughty. It is only about a young wife who wants to elope, and gets advice about it from her husband. J. W.

* * *

THE MORNING POST

[SATURDAY, APRIL 13, 1918.]

"SALOME."

"SALOME." A Tragedy in One Act, by Oscar Wilde. Presented by the Independent Theatre Society at an Invitation Matinée at the Court Theatre, Friday, April 12, 1918.

Yesterday's performance of "Salome"—of which private performances had already been given at the Bijou Theatre in 1905 and the King's Hall in 1906—did nothing to shake the conviction that Irishmen, like ladies, while excelling in comedy, are incapable of tragedy. There seems to be a spiritual region to which neither is admitted. When one speaks of the universality of tragedy one really means that tragedy is concerned with the common lot of man in relation to God, comedy being taken up with the differences between neighbours. Hence it is that while a resemblance to our wife's uncle is all gain to Mr. Hardcastle it is fatal to King Lear. The universal issue is killed by the personal. Now, who save an afflicted few can fairly claim kindred with Wilde's erotomaniac Tetrarch and the hardly less unfortunate Salome? The piece is a bizarre melodrama of disease. But even as melodrama it has serious defects. One may admit its atmosphere—though it is an atmosphere people who are healthy and desire to remain so will do well to keep out of. As also the perfection of its phrasing, well preserved in the English translation. But the verbal pageant, gorgeous as it is, leaves one cold, and when once one gets the trick of it one's chief interest may, for a time at least, consist in "spotting" the sources—which include even John Bright—and counting how often the salad of red roses and blood and the other commonplaces, such as even the late Mr. Wilson Barrett purveyed, though more crudely, in "The Sign of the Cross," is handed round. One is reminded of some richly jewelled watch that does not go. And when things do begin to move one feels that Herod and Salome are frenzied creatures that should be seen to rather than seen, and is inclined to shut one's "golden eyes beneath one's golden eyelids" to exclude the sight of flesh as which there is nothing in the world so white, of hair as which there is nothing in the world so black, of lips as which there is nothing in the world so red, and all the rest of it. No, this is not tragedy, which reconciles one to the human lot by magnifying and exalting it if measured only by its capacity for suffering. At the same time high praise is due to Mr. George Relph for his realistic Heroding of Herod—who is really a cruelly comic character, though yesterday's audience seemed to overlook the fact—to Miss Maud Allan for her excellent reproduction of the symptoms of Salome; to Mr. Ernest Milton for his stark and resonant Jokanaan, who, however, might well have been a little more lyrical; and to Miss Alix Grein for her industrious jealousy as Herodias.

A few words as to the music, which means the short Prelude composed and conducted by Mr. Howard Carr and Mr. Granville Bantock's new music for the Dance, this, too, conducted by the composer. Of the Prelude it is enough to record its successful suggestion of the semi-barbaric atmosphere pervading the catastrophe that is to come. Mr. Bantock's Dance creates even more fully a like impression, with its distinct Eastern colouring, its sudden changes of rhythm, its insistent, pulsating emotion, and the particularly fascinating swing of the *valse lente* which is its most striking feature. Above all, it is just what such music should be: subtle, subdued, enveloping, never insistent or assertive, simply the melodic complement of the dancer's silent gestures and gyrations. Therefore it is of infinite value by virtue of its very unobtrusiveness.

Stalls.

J. T. GREIN, of the Independent Theatre Society,
requests the honour of
James Waters Esq.'s presence
on Friday, April 12th,
at the Court Theatre, Sloane Square, at 3 p.m.
to witness a performance of Oscar Wilde's Tragedy,

"SALOME"

with Miss MAUD ALLAN and Mr. GEORGE RELPH
in the leading parts.

Seat F 3. Strictly personal. Not transferable on any account.

By Order of the President of the Independent Theatre Society.

9, Duke Street,
Adelphi, W.C.

R.S.V.P.

APOLLO THEATRE

TOM B. DAVIS - - Lessee and Manager.

On Wednesday, April 17th, at 7.30 o'clock.

Subsequent Evenings at 7.45

MATINEES: Thursday and Saturday at 2.15

First Matinee, Saturday, April 20th.

GEORGE GROSSMITH and EDWARD LAURILLARD

PRESENT

"Be Careful, Baby!"

A FARCE, IN THREE ACTS.

By SALISBURY FIELD and MARGARET MAYO.

CAST.

Harry Hawkins	EDWARD COMBERMERE
Signor Monti	GRIFFITH HUMPHREYS
Andrew Larkin	LAWRENCE HANRAY
Blanche Hawkins	MARGARET BANNERMAN
Signora Monti	HELEN RAYMOND *Her Original Character.*
Amanda Larkin	DOROTHY HANSON
Norah	PEGGY DORAN *(By courtesy of Mr. C. B. Cochran)*

The Play produced under the direction of FELIX EDWARDES.

"BE CAREFUL, BABY!"

The Audience is particularly requested to be seated at 7.30 sharp, as the action of the Play starts immediately upon the rise of the curtain.

SYNOPSIS OF SCENERY:

ACT I. Living Room in the Hawkins' Apartment (one night in Spring)

ACT II. Bedroom of the Hawkins' New Apartment—Two Weeks Later (Evening).

During Act II. the Curtain will be lowered for thirty seconds to denote the lapse of nine hours from 10 p.m. to 7 a.m.

ACT III. The Same as Act II. (a few minutes later).

Scenery painted by PHIL. HARKER, and built by J. BRUNSKILL.

Furniture by James S. LYON, of 112A High Holborn, W.C.

The Ladies' Dresses designed and executed by LUCILE LTD., 23 Hanover Sq. W

Gentlemen's Costumes by BURKINSHAW & KNIGHT, Cork Street, W.

The Gramophone used in Act I. kindly lent by the GRAMOPHONE CO., LTD.

The Orchestra under the direction of Mr. J. H. SQUIRE.

(J. H. SQUIRE'S QUINTETTE, including JAMES LEVEY (Leader and Solo Violin); FRANK READE, Pianoforte; and J. H. SQUIRE, Violoncello).

OVERTURE "Arlette" .. .. *Fenyre-Novello*

Interval between Acts I. and II.

(*a*) Selection from Repertoire
FRANK READE

(*b*) Excerpts from "Yes Uncle!" .. .. *Ayer*

Interval between Acts II. and III.

(*a*) "The Bing Boys on Broadway" .. .. .. *Ayer*
and
(*b*) Violin Solos by JAMES LEVEY
and
Violoncello Solos by J. H. SQUIRE (at alternate performances).

BOX OFFICE (Mr. C. F. Barber) open 10 to 10. Telephone: GERRARD 3243

Acting Manager .. .. WILLIAM BLOORE

Stage Manager .. .. S. B. BRERETON

Assistant Stage Manager .. .. MARCEL GODFREY

Arrangements have been made for warning of a threatened Air Raid to be communicated by the Military Authorities to this Theatre.

On receipt of any such warning the audience will be informed with a view to enable persons who may wish to proceed home, or to secure better shelter, to do so.

The warning will be communicated as early as possible before any actual attack can take place. There will therefore be no cause for a rush or panic.

Those who decide to leave are warned not to enter a void the streets, and if a bombardment or gunfire commences before they reach home, they should at once take cover.

THE TIMES

THURSDAY, APRIL 18, 1918.

If *Be Careful, Baby!* were shown on the film (and it would be admirably suited to that medium) you would never guess its country of origin. A gentleman is seen getting into the wrong bedroom by mistake and being hidden in the linen-basket. French, you say, of course, bethinking you of many a Palais Royal farce—but, then, the first misfortune happened to Mr. Pickwick and the second to Sir John Falstaff, both true-born Englishmen. When, however, you hear a lady describe her Italian husband as "my Dago picture-puzzle" you are no longer in doubt. This lady's abundance of American slang is "rich beyond the dreams of avarice." As Hazlitt says of Coleridge's preaching voice, "It rises like a stream of rich distill'd perfumes." And you can imagine nothing more authentically American than the lady herself.

She is a Miss Helen Raymond, and she reminds us—outrageous though the comparison may seem—of a very great American actress, Ada Rehan. She has the same deep, full tones, the same exuberant manner, the same authoritative personality, towering over every one and dominating the scene. She must be seen, of course, in something else than broad, noisy tomfoolery, before it can be said whether she has Ada Rehan's fine shades and wide range of expression. But here, at any rate, even through the poor, ungrateful medium of bedroom farce, is revealed a new actress of striking temperament and talent. America seems to be the native country of these deep-voiced, masterful, emphatically expressive women—Miss Geneviève Ward and Miss Ethel Levey are two other and contrasted variants of the same type—and they are sure favourites with London playgoers, as Miss Raymond found last night before she had been five minutes on the stage.

As for the bedroom farce, it is like all the rest; after all, there is only a limited number of ways of getting into or under the wrong bed. Mr. Griffith Humphreys is droll as the Dago picture-puzzle, particularly in the bedroom scene, wherein he seems to imitate the illustrious hero of the "movies," Charlie Chaplin, and there is a clever sketch of an Irish "help" by Miss Peggy Doran. Many U.S.A. uniforms were agreeably conspicuous among the audience, everybody rocked with laughter at the farce, and Miss Raymond was so rapturously cheered that she had to make a little speech of thanks.

The Weekly Dispatch

(117th YEAR)

LONDON: Carmelite House, E.C. 4.

APRIL 21, 1918.

* * *

They were nearly twenty minutes late with the curtain for the first performance of "Be Careful, Baby," at the Apollo Theatre the other evening, but no one seemed to care. The stage manager may have been very angry, but we could not help his troubles, and we could not see him. It was the most cheerful and chatty audience that ever waited, and you could not hear the band play a selection from "Arletto" because of the good-humoured babel.

* * *

Every play-going American in London was there, and the Duke of Manchester and Lord Burgan seemed glad to see them.

* * *

The playwriters of London were well represented, and musical comedy authors came there by the score. Sir Milsom Rees was there to represent Harley-street and Wimpole-street, and sandwiched between the "creators" of plays and other folks were a goodly number of theatre managers and one or two music-hall bosses and semi-bosses, who sat quiet and attentive—wondering how Grossmith and Laurillard seem able at all times to get a representative audience for their productions.

* * *

With such an audience a farce of the old-fashioned jealous husbands (and jealous wives) type was certain to go well, and if it all had been as good as the first act it would have gone still better. Being an American farce it was peopled with curious characters, and right bang in front of the inhabitants was a husband-taming woman who called her partner—of Italian Opera fame—a "picture-puzzle deigo." No actress in this country could have made one-tenth the success in this part of a slang-phrase American woman that Helen Raymond (specially engaged in New York for the London production) did, and her success justified the enterprise and the play.

* * *

I am told that Ray Cox, an American actress who played here two years ago at the London Hippodrome in "Flying Colours," originated this character in "Twin Beds" (of which "Be Careful, Baby" is a revised version), and as she too made a decided hit, Margaret Mayo, who wrote the piece, has had luck on her side. "Be Careful, Baby" is a romp, but it is not a novelty. We have had much the same sort of thing presented in our theatres over and over again. It is funny in places, it is dull in places, and it is more foolish than naughty. Griffiths Humphreys, who appeared in that new forgotten "Loyalty" a few months ago at St James's Theatre as a German character, is a still better stage Italian in the Apollo farce.

* * * J. W.T.

QUEEN'S THEATRE

SHAFTESBURY AVENUE. W.C

16th April 1918.

Mr. Percy Hutchison & Mr. Herbert Jay request the pleasure of your presence on Saturday Evening next, at 7.30, to witness the first performance of

"Lot 79"

A Farcical Adventure in Three Acts

By RIDA JOHNSON YOUNG.

Preceded by

"Master Wayfarer"

Yours faithfully,

WALLACE STRANACK.

P.S.—Should you or your representative be unable to attend, will you kindly return the enclosed ticket at your earliest convenience.

P.T.O

QUEEN'S THEATRE
20/4/18
Orch Stall
18

Percy Hutchison in conjunction with Herbert Jay

(by arrangement with Messrs. Cohan & Harris, of New York)

submits

"Lot 79"

A Farcical Adventure in Three Acts

By RIDA JOHNSON YOUNG.

THE CAST;

Jim Anderson	PERCY HUTCHISON
Andrew MacTavish	ALFRED BISHOP
George Brent	LYSTON LYLE
William Carleton	FRANK DENTON
Lemuel Bush	FRED LEWIS
Samuel Dickens	F. G. THURSTANS
Greyson	ARTHUR CULLIN
An Expressman	BRYAN POWLEY
Marion Fenton	AMY BRANDON-THOMAS
Susan Bush	DORA GREGORY
and	
Mary MacTavish	HILDA TREVELYAN

ACT I. . MacTavish & Company's Book Shop, New York

ACT II. . Bush's Farm, Cape Cod (a week later)

ACT III. . . . Same as Act I. (the next day)

Play produced by PERCY HUTCHISON.

"Master Wayfarer."

A Happening of Long Ago

By J. E. HAROLD TERRY.

SONGS by ARTHUR SCOTT CRAVEN.

MUSIC by HOWARD CARR.

The Wayfarer	C. HAYDEN COFFIN
The Man	BRYAN POWLEY
The Villain	JOHN HOWELL
The Maid	ELSIE STRANACK

SCENE The Parlour of "The Pigeon Pie," a wayside hostelry on the road to York

TIME—150 years ago or more.

Play produced by LEON M. LION,

PLEASE NOTE.—The Curtain will rise punctually at 7.30.

THE TIMES

MONDAY, APRIL 22, 1918.

This American *Lot* 79 is a farce on the old theme of the seekers after buried treasure who find in the end that the treasure consists in the healthy exercise involved in the search. With prodigious efforts they dig up a chest which contains merely a notification that strenuous digging is its own reward—just such a "moral tale," in fact, as you might find in the Addisonian *Spectator*.

The value of an idea, however, depends less on its literary antecedents than upon the present use you can make of it, and the author of *Lot* 79 makes little of hers. She transports her treasure-seekers from an old-fashioned New York bookshop to the shores of Cape Cod, and misses the opportunity of telling you anything worth knowing about either place. To present an old bookshop without a trace of the local spirit, the Charles Lamb or (if you prefer it) the E. V. Lucas atmosphere, seems wanton perversity. As to Cape Cod, though probably few London playgoers know it, the place is endeared to lovers of Hazlitt because of his father's sojourn there before he came home to settle at Wem. This, needless to say, is a reflection irrelevant to the farce, wherein Cape Cod merely stands for the abomination of desolation, a suitable haunt for seekers after buried treasure.

These seekers, again, strike you as rough notes for character rather than as characters. There is the old Scottish grandfather (Mr. Alfred Bishop) and the young, canny Scottish lassie (Miss Hilda Trevelyan) and her English sweetheart (Mr. Percy Hutchison), and they are all quite pleasant as far as they go, but never, to your disappointment, go beyond the limits of a first thumbnail sketch. Mr. Frank Denton, an actor of naturally droll presence and manner, is a welcome *sauce piquante* to a dish which, without him, might perhaps have proved insipid.

ST. JAMES'S THEATRE

KING STREET, S.W.

Licencees ... ... REPRESENTATIVES OF THE LATE SIR GEORGE ALEXANDER

Telephone: GERRARD 3903

ALFRED BUTT presents his Compliments, and requests the pleasure of your representative's presence on the evening of

WEDNESDAY, 24th APRIL, 1918,

at 8 o'clock,

being the occasion of the Revival of

"PEG O' MY HEART"

A Comedy of Youth in Three Acts

BY

J. HARTLEY MANNERS.

Miss MOYA MANNERING as "PEG."

In the event of your representative being unable to attend, will you kindly return the enclosed tickets as soon as possible to

W. MACQUEEN-POPE,

Business Manager.

Musical Director ... ... Mr. G. Fericescu

General Manager	For Mr. Alfred Butt	T. J. Courtly
Business Manager		W. Macqueen-Pope
Stage Manager		C. Barnard Moore

Daily Mail

THE SOLDIERS' FRIEND.

EDITORIAL OFFICES, CARMELITE HOUSE E.C 4.

SATURDAY, APRIL 27, 1918.

U.S.A. PLAYS IN LONDON.

By JAMES WATERS.

The London playhouses this spring are giving the American playwriters whose names are familiar in the electric signs of the Great White Way in New York a prominence never before even dreamt of. Six of the plays on the boards in Theatreland are the work of American authors, and this does not include two that are being withdrawn to-night. Five other American plays finished their run here in the earlier part of the month (four of them successes), and at the present moment three Broadway dollar-makers of the light, amusing order are in rehearsal at London theatres for production next month.

There is no jealousy here, on the part of our theatre people, of American managers, authors, actors, or actresses. On the contrary the cry is for more. They are all more than welcome. They like London, and they win from all who come in contact with them a reception hearty enough to make them feel at home almost before they have had time to get an intimate knowledge of what excess profits mean.

It is even said that the American colony in Theatreland can provide a complete first-night audience of its own. Although it is a great regret to newcomers that they cannot witness a London first night of the good and peaceful days we knew before the war—when the gallery patrons if offended made first nights hideous with their howls—they have at least learnt to appreciate the comforts of a "play city" hedged round a square (Leicester-square) rather than the long-drawn-out brilliancy of the Great White Way, punctuated with theatres and lobster palaces.

* * * * *

American play-making folk who have come to London—even if they have been here only a very short while—are well content to take us as we are; to take the war risks with us, to live according to our early-to-bed regulations, and to fall in with the many, to them, strange regulations for the distribution of food and the limitation of travelling.

There is quite a big group of American popular players settled in London now, a group of popular actresses—Ida Adams, Teddie Gerard, Doris Keane, Renee Kelly, Shirley Kellogg, Ethel Levey, Helen Raymond, and Lee White—whom the great public look upon as part of our own stage family. They are regarded as just good and happy friends, and as much our own people as if they had been born and bred here.

As a measure of their success it is worth mentioning that the five American productions withdrawn this month got London runs as follows: "The Yellow Ticket" 234 performances, "Inside the Lines" 421, "The Little Brother" 55, "Romance" 1,049, and "The 13th Chair" 246. This total result leaves even the New York results a long way behind—a fact that has greatly pleased our friendly colony.

American music, American humour, American phrases—which have a startling knack of making short cuts to the meaning desired—have stamped their style and method on our Theatreland, and helped, too, to add another bond to the many that now link our theatres with those of the great American cities.

HAYMARKET
Manager
HARRISON

Wednesday
Matinee

May 1

Orchestra Stl 10/6
Tax 1/6

No

This to be retained

This ticket is issued subject to the right of the Management to make any alteration in the Cast that may be rendered necessary by illness or other unavoidable cause

To-Day, Wednesday, May 1st, 1918, at 2.30.
To-Morrow, Thursday, May 2nd, at 2.30 and 8.
Onwards Every Evening at 8 o'clock.
Matinees every Wednesday, Thursday, and Saturday at 2.30.

In conjunction with Vedrenne and Eadie,
Frederick Harrison presents

UNCLE ANYHOW

A Comedy in Three Acts by

Alfred Sutro.

Reginald Claughton	Dennis Eadie
Richard Farndon	Randle Ayrton
Mr. Floyer	Dawson Milward
George Floyer	Geoffrey Douglas
Mr. Petter	Fewlass Llewellyn
A Porter	Leonard de Renzie
Ermyntrude Farndon	Athene Seyler
Christine Farndon	Lila Maravan
Lady Alex. Floyer	Rosa Sullivan
Eliza Jane	Enid Trevor

The action takes place in July, 1914, at Mr. Farndon's house.

Stage Director ... ... Wilfred Eaton

THE TIMES

THURSDAY, MAY 2, 1918.

A light—a very light—comedy, with streaks in it of something much heavier, *Uncle Anyhow* is scarcely all of a piece in artistic unity of tone. Twice at least into this pretty little tale of an old and (of course) impecunious inventor and his two daughters Mr. Sutro introduces matter which corresponds to the lumps in imperfectly mashed potato. The first comes with the stepmother, who objects to love's young dream between her stepson and the inventor's younger daughter. That she should be vulgar and cattish—even caddish—is not inconsistent with her title and her wealth; but Mr. Sutro lays it on too thick, makes her a demon of cruelty, keeps her nagging and insulting and sneering long after human nature and dramatic art demand that she shall stop playing with such insignificant mice. And later, when the inventor, mad to get the finished model of his aeroplane, which positively must be paid for before the porter will leave it, has broken open the drawer where his daughters keep their poor little savings and has been properly trounced by his elder daughter for being so naughty, his remorse, his whole bearing under the disclosure and the discovery that the Admiralty does not mean to buy his invention, is a large lump in the potato. The scene is well written; it is beautifully acted by Mr. Randle Ayrton. It might do excellently well in a stronger play; but not in this.

For this, ostensibly and principally, is a pretty little tale of two brave girls, who work, the elder in the chorus, the younger as a teacher of dancing (she is too pretty, says the wise elder, to be safe in the chorus), in order to support themselves and their dear tiresome old father. Shrewd, sharp-tongued Ermyntrude ("rude Myn" was her nickname in the chorus), sweet, pretty Christine: they are both "dears," and it is very pleasant at the close to find Myn safely engaged to a retired Oxford don of 45 years and a good income, and Tiny locked in the arms of her gallant lad, who has a rich father, and looks very fine in his khaki. And to make the ending thoroughly happy, as the endings of such pretty little stories always should be, the gallant lad's rich father sets up the old inventor in a factory of his own, where he can make the aeroplanes that are sure to be in great demand in the war that has just begun.

The most impressive piece of acting is certainly that of Mr. Randle Ayrton. The acting which sets the (sometimes forgotten) keynote of the play, and carries it through in the main, is that of Miss Athene Seyler as Ermyntrude and Mr. Dennis Eadie as the don. They are both very happy—Miss Seyler in Ermyntrude's bubbling, courageous fun, Mr. Eadie (taking, after all, but a modest part on his first appearance at the Haymarket) in "Uncle Anyhow's" shyness and laborious kindliness. Mr. Dawson Milward as the henpecked husband of the titled spitfire and Miss Lila Maravan as dear little Christine were others whom the audience welcomed heartily.

At the Haymarket Theatre Alfred Sutro's new play, entitled "Uncle Anyhow," met with the reception that always comes the way of a comedy that is too innocent to offend anyone. It was received with smiles and applause, and all the onlookers felt very satisfied with themselves that they had at the close of act one correctly forecasted what would happen in the remaining two acts. It has been described as a Robertsonian comedy, but Robertsonian comedy is very old-fashioned now. To be old-fashioned and lacking in grip are not recommendations even by all of those who want to forget the war.

The story is about two girls, and an impecunious father who invents machines that will not make money. One of the girls gets engaged to a man whose parents will not have her, but, of course, she does eventually get the young man, and the worthy old inventor invents something that is really going to make money. It is an old story—pretty, harmless, and well acted. J.W.

DUKE OF YORK'S THEATRE

St. Martin's Lane.

Licensed by the Lord Chamberlain to Miss Violet Melnotte.

30th April, 1918.

The Pleasure of your Company is requested on Thursday evening, May 2nd, at 7.30 o'clock when

ALBERT DE COURVILLE

WILL PRODUCE

"HOTCH POTCH!"

By ALBERT DE COURVILLE & WAL PINK

Music by FREDERICK CHAPPELLE

Staged by FRANK SMITHSON

Production by ALBERT DE COURVILLE

In the event of your being unable to be present kindly return the tickets immediately to the Box Office.

Yours faithfully,

FRANK BOOR,

Manager for Mr. Albert De Courville.

"HOTCH POTCH"

—□□□—

SCENE I.—The Wishing Well.

Opening Chorus:

"How would you like to bounce a Baby on your Knee?"

CONNIE BROWNING and CHORUS.

Dany	CONNIE BROWNING
Nelly	L. BLACKBURN
Hendon	HARRY EVANS
Johnson	CHARLES STERN
Jackson	DAN LESTER
The Roman	NORA DELANY
The Gladiator	PHYLLIS BEDELLS
Tony Pogson	FRED KITCHEN

"Oh, those Days!"

NORA DELANY, PHYLLIS BEDELLS and CHORUS.

SCENE II.—The Lonely Ones.

Mrs. Cobb	FLORENCE SMITHERS
Polly	IRENE SHAMROCK
Mrs. Moore...	LENA HICKS
The Lonely One	FRED KITCHEN

SCENE III.

"Some day somebody's gonna get you."

NORA DELANY and ALEC FRASER.

SCENE IV.—The Shoe Store.

"The Spinning Top."

IRENE SHAMROCK and PHYLLIS BEDELLS.

Tony Pogson	FRED KITCHEN
Bill	CHARLES STERN
The Young Lady Customer	NORA DELANY
The Elderly Lady Customer	FLORENCE SMITHERS
Male Customer	HARRY EVANS

"The Hollow of your Hand."

MARIE SPINK, ALEC FRASER and ENTIRE COMPANY.

INTERVAL.

SCENE V.—The Railway Station.

Bill	FRED KITCHEN
Sam	CHARLES STERN
Mrs. Bill	FLORENCE SMITHERS
Mrs. Sam	LENA HICKS
Ticket Collector	GRACE BIRCH

"My Little Girl."

NORA DELANY.

SCENE VI.

"On the Arm of the Old Arm-chair."

ALEC FRASER.

SCENE VII.—The Wireless Bell.

Tommy Pogson	FRED KITCHEN
The Lodger	ALEC FRASER
His Wife	NORA DELANY
The Landlord	HARRY EVANS

SCENE VIII.—Draperies.

"Just a Streak of Rag Time."

IRENE SHAMROCK.

SCENE IX.—The Sardinian Players.

On an Episode dealing with the Domestic Life of the Sardinians.

Mariuccia	NORA DELANY
Filipuccio	HARRY EVANS
Ciccia	FLORENCE SMITHERS
Peppino	FRED KITCHEN

SCENE X.—The Love School.

"When I went to School with you."

IRENE SHAMROCK.

The Proprietor	HARRY EVANS
His Wife	NORA DELANY
Tommy Pogson	FRED KITCHEN
An Old Maid	FLORENCE SMITHERS
A Young Widow	MARIE SPINK

"Picking 'em up and laying 'em down."

NORA DELANY, PHYLLIS BEDELLS, and ENTIRE COMPANY.

FINALE.

* * *

It was really smart work on Albert de Courville's part to bring his revue called "Hotch Potch" up to London from a provincial tour, alter it, add to it, recast it a little, do the whole business in about four days, and make a success of it at the Duke of York's Theatre on Thursday evening. In some respects it has a provincial touch. The chorus, for instance, has no pretensions to rival a smart London "beauty chorus." It is awkward and nervous, and does not carry its head high as the chorus girls of only London and New York can do. All the same, it is a very amusing entertainment, mainly due, of course, to the extraordinary resourcefulness of Fred Kitchen. He is *it*, and with the little help he asks for makes "Hotch Potch" worth seeing. There is a girl I cannot remember ever having seen before. Her name is Connie Browning. She can sing and can act. She has a future.

* * * J.W.

Queen's Theatre

LESSEE AND MANAGER: PERCY HUTCHISON

On MONDAY AFTERNOON, MAY 6th, 1918, at 2.30
DAILY at 2.30 and 8

PERCY HUTCHISON and HERBERT JAY

SUBMIT

"GENERAL POST"

A COMEDY IN THREE ACTS

By J. E. HAROLD TERRY

Sir Dennys Broughton, Bart. ...	GEORGE GOODWIN
Lady Broughton, *his Wife* ...	DOROTHY THOMAS
Alec, *his Son*	HENRY DANIELL
Betty, *his Daughter*	DOROTHY FANE
Wilson, *his Butler*	E. ASHLEY MARVIN
Edward Smith, *his Tailor* ...	ALLAN JEAYES
Albert Smith, *his Tailor's Brother* ...	F. G. THURSTANS

The Theatre is so well provided with Exits that every member of the Audience can, without hurry, get clear of the Auditorium within TWO MINUTES.

Under arrangements approved by the Commissioner of Police, the Audience will be informed when an Air Raid is impending by an announcement from the Stage. The "ALL CLEAR" notice will be similarly indicated immediately it comes through.

The whole of the auditorium of the Queen's Theatre is covered by a main roof, which consists of steel girders supporting two feet of concrete surmounted by asphalte.

All the gentlemen who appear in this play have complied with the Military Service Act.

LYRIC THEATRE.

Licensee ... ... Mr. F. W. TIBBETTS.

MAY 13th, 1918, at 7.30, and Every Subsequent EVENING at 7.45.
MATINEES WEDNESDAY and SATURDAY at 2.30.

Under the Direction of BERNARD HISHIN.

A NEW COMIC OPERA

VIOLETTE

Book by NORMAN SLEE. Music by JOHN ANSELL.

Maximilian, King of Celaria	FREDERIC WORLOCK
Prince Rodolphe (his Brother)	.. HERBERT CAVE
Baron Pepsicorn (Lord High Chancellor) ..	.. GEORGE BARRETT
Captain Victor St. Pierre (of the Celaria Guards)	LESLIE STILES
Count Van der Kloosh	WILLIAM CROMWELL
Leroy (his Valet)	.. .. J. KELLY
Roche (of the Celaria Guards)	.. STRAFFORD MOSS
Couvin	.. .. E. CADLE
Jolibert (Innkeeper of the "Toisin d'Or") ..	.. GEO. DAWSON
Sergeant Vanloo (of the Celaria Guards) ..	.. IAGO LEWYS
Andre	.. WALTER PLINGE
Georgine	.. PRUE TEMPLE
Margot (a Fruit Seller)	.. FREDA LE PAYE
Princess Fruzelda	.. AMY AUGARDE
Marie (Pepsicorn's Niece)	.. BEATRICE HUNT
and	
Violette (Pepsicorn's Daughter)	.. VIOLET ESSEX

FULL OPERATIC CHORUS. Soldiers, Guards, Peasants, Courtiers, etc., etc.

LADIES.—Grace Arnold, Hilda Grainge, Elsie Don, Primrose Hill, Beatrice Gomez, Vera Trevelyan, Joan Mayer, Evelyn Kirkby, Cissie Walper, Beatrice Lowe, Helen Cameron, Lilian Leslie, Eileen Cartwright, Gladys Deane. Gladys Burgess, Sylvia Cecil, Kitty Dixon, Bonita Lydal, Bertha Fairleigh, Lilian Trevor, Mollie Molteno, Billy Barlow, Estelle Van Gene.

GENTLEMEN.—T. Eldridge, L. Tarazzian, Jack Bligh. Russell Kaye. Sebastian King, S. Walsh. Jack Stephens, Geo. Dunford, Geo. Seeley.

ACT I. .. .. .. **The Market Place** (*Francis Bull*)
ACT II. .. .. .. **The King's Court** (*Francis Bull*)

The Action takes place in the Kingdom of Celaria One Hundred Years ago.

The Play produced by E. DAGNALL.

MUSICAL NUMBERS.

ACT I.

1. OPENING CHORUS
2. SONG—"Pick of the Bunch" ... ... LESLIE STILES
3. SONG—"Queen of Love" ... ... HERBERT CAVE
4. CHORUS—"Diligence"
5. DUET—"Two Timid Maids" ... VIOLET ESSEX, BEATRICE HUNT, and CHORUS
6. SEXTETTE ... ... VIOLET ESSEX, BEATRICE HUNT, AMY AUGARDE, GEORGE BARRETT, LESLIE STILES, and HERBERT CAVE
7. TRIO ... ... FREDERIC WORLOCK, LESLIE STILES, and AMY AUGARDE
8. SONG—"Wedding Bells" ... ... HERBERT CAVE
9. SONG—"Memory Mixture" ... ... WILLIAM CROMWELL
10. SOLO CHORUS and DANCE—"Twice Two and Four" ... ... BEATRICE HUNT
11. DUET—"Search the World" ... ... VIOLET ESSEX and HERBERT CAVE
12. FINALE

ACT II.

1. OPENING CHORUS
2. SOLO AND CHORUS—"Cupid shot an Arrow" ... ... BEATRICE HUNT
3. TRIO—"Life is Gay" ... VIOLET ESSEX, BEATRICE HUNT and GEORGE BARRETT
4. SONG—"Only the frown of Fortune mine" ... ... AMY AUGARDE
5. SONG AND CHORUS—"Our Little Celaria" ... ... LESLIE STILES
6. DUET—"Heigh Ho!" ... ... BEATRICE HUNT and LESLIE STILES
7. SEXTETTE—"Hey, Presto!" ... VIOLET ESSEX, BEATRICE HUNT, AMY AUGARDE GEORGE BARRETT and WILLIAM CROMWELL
8. SONG—"A Maiden I love so well" ... ... HERBERT CAVE
9. WALTZ SONG—"When you have learned to love" ... ... VIOLET ESSEX
10. DUET—"If only these Walls" ... GEORGE BARRETT and WILLIAM CROMWELL
11. SCENE—"Oh, Lady Fortune, good and tender" ... ...
12. FINALE

HOSTILE AIR RAIDS. **Under arrangements approved by the Commissioner of Police, the Audience will be informed when an Air Raid is impending. Also to give any Naval and Military officers, whose duty requires them to go to their posts, the opportunity of immediately leaving the Theatre for this purpose.**

SMOKING is not permitted in the Auditorium.

Orchestra under the Direction of I. A. de ORELLANA.

Music of "Violette" is published by Messrs. ASCHERBERG, HOPWOOD & CREW, LTD.
Scenery designed by GILBERT DESPREZ. Constructed by C. THOMAS. Painted by FRANCIS BULL.
Dresses by VIOLA, Albemarle Street, W.
Uniforms by ALIAS, Soho Square. Shoes by FRANKS, Green Street, W.
Dances and Ensembles by E. J. CALDWELL.

General Manager ... ... ALFRED BEAUMONT
Acting Manager ... ... TOM PITT Stage Manager ... SIDNEY C. SINCLAIR
Assistant Manager ... MAURICE JONES Asst. Stage Manager ... W. ROBERTSON

Ladies are earnestly requested to remove Hats, Bonnets, or any kind of head-dress. This request being made for the benefit of the audience, the Management trusts that it will appeal to everyone, and that Ladies will assist in having it carried out.

The Management reserve the right to make any alteration in the Cast which may be rendered necessary by illness or other unavoidable causes.

NEAREST TUBE STATION, PICCADILLY CIRCUS.

T 79

The audience at the Lyric Theatre seemed very pleased with Bernard Hishin's production of Norman Slee and John Ansell's musical piece, "Violette." It is an old-style musical play with village maidens and curious rustics rushing on at most unexpected moments to sing and laugh in a way that most visitors to a royal village would have found disconcerting. However, this is an ingredient of comic opera, and therefore to be welcomed, I suppose, by the audience. My choice, if consulted, is all in favour of a modern story for a musical play, given in the direct modern way, therefore I am not partial to "Violette" or other comic operas. Anyhow, there was an enthusiastic welcome for the new piece at the Lyric.

* * * J. W.

80

PRINCE OF WALES THEATRE

Sole Proprietress: Miss Bruce (Mrs. Vivian Barron)

Lessee and Manager: André Charlot

[illegible]

TUESDAY, MAY 14th, 1918,

and Every Evening at 8.

Matinees: Wed., Thurs., & Sat. at 2.30

ANDRÉ CHARLOT [illegible] ALFRED BUTT'S

PRODUCTION

"Fair and Warmer"

A Farce in Three Acts

BY AVERY HOPWOOD

Produced by GUY F. BRAGDON

CAST

[illegible]	DAVID MILLER
[illegible]	MARGARET HALSTAN
[illegible]	RONALD SQUIRE
[illegible]	FAY COMPTON
PHILIP EVANS	GEORGE RELPH
[illegible]	BILLIE CARLETON
HARRIGAN	JAMES PRIOR
PETE MEALY	GEORGE ELLISTON

ACT I.

Drawing Room of Billy Bartlett's Flat. 8 p.m.
What happened first.

ACT II.

The Same Six Hours later.
What happened then.

ACT III.

The Bartlett's Bedroom. The Next Morning.
And then What happened.

Place New York City. Time the present.

The nearest Tube Stations to this Theatre are Piccadilly Circus and Leicester Square.

THE TIMES

WEDNESDAY, MAY 15, 1918.

Among the very earliest puzzles in the infancy of æsthetics, was to account for the pleasure afforded by the representation of things not pleasant in themselves. Even so late an inquirer as Boileau was teased by it, as a memorable couplet about the "monstre odieux" made by art to "plaire aux yeux" attests. Farce notably abounds in these unpleasant things turned pleasant in representation. Who, for instance, could see without disgust in real life a young and pretty woman stupefied with drink? Yet Miss Fay Compton in *Fair and Warmer* presents you with that spectacle, and you cannot choose but laugh. It is all a matter of tact and selection. Miss Compton plays a young innocent who, in her innocence, mixes herself a cocktail of all the colours of the rainbow. The usual consequences follow, but they are so light-heartedly, so innocently, presented that all their inherent ugliness disappears. Miss Compton's comrade in innocent intoxication is Mr. David Miller, and he, too, contrives to be extravagantly droll without a trace of offence. Of course this precious pair, in their innocence, tumble helplessly into a "compromising" situation—which, with the aid of jealous husbands and wives, serves as pivot for an undeniably funny farce. It would be even more funny, we suggest, if the scene of innocent intoxication were not quite so long drawn out. Need we add, after mentioning cocktails, that the farce is of American origin?

The Weekly Dispatch
(117th YEAR.)

LONDON; Carmelite House, E.C. 4.

MAY 19, 1918.

Laughter loud and frequent accompanied the performance of the new American farce, "Fair and Warmer," at the Prince of Wales Theatre. It is certainly a light-hearted affair, an irresponsible and amusing play with droll situations that are really splendidly acted by Fay Compton, Billie Carlton, Ronald Squire, and David Miller. It is an entertainment calculated to make one forget worries, weather, and war. There is nothing in London better adapted to cheer up a returned soldier and make him forget what he has gone through, and for so much the author—Avery Hopwood—has earned our gratitude.

* * *

David Miller, the hitherto unknown actor, who made a great first-night success in "Fair and Warmer," is a Scot who left his native city of Glasgow 30 years ago. He was very young then, and he got his first chance in a George Edwardes company on tour. He also went to South Africa for the "Guy'nor," and as well as stage managing took parts on tour in at least 20 plays. On returning to England he remained for a while with the Edwardes management, but eventually joined Andre Charlot as a producer. During the rehearsals of "Fair and Warmer" Guy Bragdon, the American producer, who crossed the Atlantic to superintend rehearsals, heard him read the part of Billy Bartlett, and without letting him know brought in another man or two (including Alfred Butt) to listen. The result was that they asked David Miller to give up stage management and become leading man in a London production. He could hardly believe his ears. However, there it was; the offer was genuine, and as Andre Charlot did not object the unknown stage manager instantly became a leading actor.

* * * J. W.

VAUDEVILLE THEATRE

STRAND, W.C.

Proprietors and Managers - - J. M. & R. GATTI

TELEPHONE: 3815 GERRARD

Messrs. J. M. & R. GATTI and Mr. ANDRE CHARLOT

request the honour of your presence on

Wednesday Afternoon, May 15th, 1918, at 2.15

to witness the first performance of

the New Revue

"TABS"

By HARRY GRATTAN & RONALD JEANS

Music by IVOR NOVELLO

Note.—Should you be prevented from being present kindly return the enclosed Voucher to

HERBERT CLARK,

Business Manager.

P.T.O.

I could not help missing Lee White when I went to the Vaudeville Theatre to see the first performance of Harry Grattan's latest. It is called "Tabs," and is on the lines of the entertainment that the late Harry Pelissier loved to give, only in this case there is no outstanding personality on the stage. It is a sort of concert party, with the added attraction of a very lively chorus of 12 pretty girls, but my memory of it has not carried away any one musical number or incident. I liked Violet Leicester, whom I never saw or heard of before, as well as anyone in the party. She is very pretty, and appeared in only one incident in which she had a line to speak.

* * * J.W.

By arrangement with Messrs. GATTI,

ANDRE CHARLOT presents

"TABS"

A REVUE

By

HARRY GRATTAN and RONALD JEANS

Music by IVOR NOVELLO

BEATRICE LILLIE

ALFRED AUSTIN	ETHEL BAIRD
GUY LE FEUVRE	TINY GRATTAN
HAL BERT	VIOLET GREY
BARRY BAXTER	MARGARET CAMPBELL
ALBERT WALLACE	JOAN EMNEY

VERY GOOD EDDIE

THE PALACE THEATRE, W.

Managing Director ALFRED BUTT

THE PALACE THEATRE

Shaftesbury Avenue.

Managing Director . . . . . Mr. ALFRED BUTT
General Manager . . . . . MAURICE VOLNY

Mr. Alfred Butt requests the pleasure of the Company of the Representative of

[illegible]

on SATURDAY, MAY 18th, to witness

At 7.45 o'clock precisely

THE FIRST PERFORMANCE OF

"VERY GOOD EDDIE"

The Palace Theatre

SHAFTESBURY AVENUE, W.

Managing Director . . . . . ALFRED BUTT
General Manager . . . . . MAURICE VOLNY

Curtain Rises Every EVENING at 7.45 (Doors open at 7.30)

Wednesdays, Thursdays and Saturdays at 2.30 (Doors open at 2.15)

"VERY GOOD EDDIE!"

A Musical Play in Two Acts

Book by PHILIP BARTHOLOMAE and GUY BOLTON
Music by JEROME D. KERN
Additional Numbers by MELVILLE GIDEON and SYLVIO HEIN
Dances and Ensembles by GEORGE SHURLEY
The Play produced by GUY BRAGDON

CHARACTERS

Eddie Kettle	Mr. NELSON KEYS
Dick Rivers	Mr. WALTER WILLIAMS
Al Cleveland (a Hotel Clerk)	Mr. RALPH LYNN
George François de Rougemont	Mr. ANDRE RANDALL
Percy Darling	Mr. STANLEY TURNBULL
A Purser...	Mr. GEORGE GRUNDY
A Coloured Steward	Mr. E. TRIMMINGHAM
Elsie Darling	Miss NELLIE BRIERCLIFFE
Elsie Gray	Miss MADGE SAUNDERS
Madame Matroppo	Miss VERONICA BRADY
Georgina Kettle	Miss HELEN TEMPLE
Victoria Lake	Miss BERYL HARRISON
A Booth Girl	Miss EVIE GRAHAM

Passengers, Pupils of Mme. Matroppo, Guests, &c.:

Misses K. Waring, D. Munroe, D. Evre, V. Fitzroy, F. Graham, K. Sexton, K. Zoller, D. Newell, P. Prvett, E. May, D. Cecil, P. Green, N. Nera, M. Howard, D. Duaine, E. Leslie, F. Sells, N. Mercer, E. Stevens, T. Morgan, A. Thacker, M. Vere, T. Sinclair, E. Watt, Dale, P. Ross, R. Mallory, G. Wallis, D. Gorman, Ivy Howard, M. May, D. St. Ruth, H. Hayes, A. Picard.

"VERY GOOD EDDIE!"

Synopsis of Scenery

Act I.	On board the Steamer "*Poughkeepsie*" going up the Hudson River	*John Bull*
Act II.	The Lounge of the Rip Van Winkle Inn, Catskill Mountains	*Marc Henri and Laverdet*

NOTE. The Curtain will be lowered for a few seconds in Act II. to indicate the passing of time from Night till Morning.

The Orchestra under the Direction of JACQUES HELVET.

This new American musical play, "Very ood Eddie," presented at the Palace heatre last night will be hard to beat. is alive, amusing, smart, and tuneful an exceptional degree. There is not one ull moment in it and Nelson Keys has ever before—clever as he is—been nearly s good as in this. It is dressed with great iste, is charmingly mounted, and has a icked chorus of smart girls who can hold heir heads up. It has a story of two funny ouples who get mixed up on a steamer trip nd almost drive crazy the guests and staff a mountain resort hotel. It has music y the most tuneful of all composers—erome D. Kern, and if it comes by its ghts will be as big a musical play success London has had for a very long time. elson Keys, Walter Williams, Ralph ynn, Andre Randall, Nelly Briercliffe, and adge Saunders, are all of them winners, nd some of their songs that will catch the own are—"Looking For You," "All lone," "When You Wear a Nineteen ollar," and "Little Lady Good Night."

* * * S.W.

GAIETY THEATRE

MANAGING DIRECTOR
ALFRED BUTT

Mr. Alfred Butt requests the pleasure of your presence

On WEDNESDAY, MAY 22nd,

to witness, at 7.30 p.m. prompt,

THE FIRST PERFORMANCE OF

"GOING UP"

Gaiety Theatre

MANAGING DIRECTOR ALFRED BUTT

Programme

The Management politely request that Ladies will remove their Hats, in order not to obstruct the view of those sitting behind

ALFRED BUTT
in conjunction with
Messrs. J. L. SACKS, Ltd.
presents

"GOING UP"

A Musical Comedy in Three Acts
[illegible] COHAN & HARRIS
(Founded on James Montgomery's Comedy, "The Aviator")

Book by JAMES MONTGOMERY and OTTO HARBAK
Lyrics by OTTO HARBAK Music by LOUIS ACHILLE HIRSCH
Produced by WILLIAM J. WILSON

CAST OF CHARACTERS

THE CHARACTERS APPEAR IN THE FOLLOWING ORDER

Miss [illegible]	MISS RUBY MILLER
John Gordon [illegible] ...	MR. CLIFTON ALDERSON.
F. [illegible] Douglas [illegible]	MR. ARTHUR CHESNEY
Mrs. Douglas [illegible]	MISS ELAINE INESCOURT
Jules Caillard [illegible] ...	MR. HENRY de BRAY
Grace Douglas [illegible]	MISS MARJORIE GORDON
Madeline Manners [illegible]	MISS EVELYN LAVE
Hopkinson Brown [illegible]	MR. AUSTIN MELFORD
Robert Street [illegible] ...	MR. JOSEPH COYNE
James Brooks [illegible]	MR. FRANKLYN BELLAMY
Sam Robinson [illegible]	MR. ROY BYFORD
Louis [illegible]	MR. LOUIS MATHYL

Pages, Ladies, Gentlemen, Guests at Gordon Hotel

Time The Present **Place Lenox, Mass., U.S.A.**

Dances arranged by JAMES L. LESTER

Orchestra under the direction of Mr. ARTHUR WOOD

Synopsis of Scenery

ACT I.

Lounge at Gordon Hotel, Lenox, near Boston, Mass. *Ryan*
Mr. Douglas makes a bet

ACT II.

Sitting Room of Robert Street's Apartment at the Hotel, same evening - - - - - - - - - - *Owen*
Grace Douglas makes a bet

ACT III.

Scene 1 **A Field near Gordon Hotel, six o'clock the next afternoon** - - - - - - - - - - - - *Ryan*

Scene 2 **Another portion of the Field** - - - - - - *Ryan*

Scene 3 **Exterior of the Hotel, two hours later** - - *Ryan*

Synopsis of Musical Numbers

ACT I.

OPENING NUMBER	MISS RUBY MILLER and ENSEMBLE
"I'll Bet You"	MR. CHESNEY, MR. ALDERSON and ENSEMBLE
"I Want a Determined Boy"	MISS LAVE and MEN
"If You Look in Her Eyes"	MISS GORDON, MISS LAVE and GIRLS
"Going Up"	MR. DE BRAY and ENSEMBLE
"First Act, Second Act, Third Act" ...	MR. COYNE and MISS GORDON
FINALE	[illegible] COMPANY

ACT II.

"The Touch of a Woman's Hand" ...	MISS GORDON and ENSEMBLE
"Down, Up, Left, Right"	MESSRS. COYNE, MELFORD, BELLAMY and BYFORD
"Do it for Me"	MR. MELFORD and MISS LAVE
"Tickle Toe"	MISS GORDON and ENSEMBLE
"Kiss Me"	MISS GORDON and MR. DE BRAY
FINALE	COMPANY

ACT III.

OPENING CHORUS "There's a Brand New Here"	MR. MELFORD, MISS LAVE & ENSEMBLE
"Here's to the Two of You"	MISS GORDON and ENSEMBLE
FINALE	COMPANY

The Weekly Dispatch
(117th YEAR.)
LONDON: Carmelite House, E.C. 4.
ORIGINAL DISPATCH
MAY 26, 1918.

Every sign of an old-time sort of success was to be found on the stage of the Gaiety Theatre the other evening on the occasion of the first performance of the new American musical farce, "Going Up." It was Joseph Coyne's first appearance at that theatre, and he got that deep, hoarse, resounding cheer of welcome that but few artists in London ever hear. It was a happy thought to have engaged him for the leading part in this musical farce, and Alfred Butt and J. L. Sacks, who jointly present it, are to be jointly congratulated, for Joseph Coyne, although he once before played the part of an aviator in a musical comedy ("The Dancing Mistress," at the Adelphi Theatre), carries through the more exacting business of the hero on this occasion with incomparable good humour and high spirits.

* * *

In America the leading rôle was acted by Willie Collier, who is a great friend of Joseph Coyne, and was a great favourite in London when he played here some years ago for Charles Frohman. It is a real Coyne, or Collier, part, and yet it does not deprive the other artists in the company of good opportunities.

* * *

"Going Up" is amusing, exhilarating, and tuneful, and is presented with many novel features that entitle William J. Wilson, the producer, to special notice and praise. Here at all events is a stage manager with new ideas, and enterprise. In every moment of the breezy and delightfully humorous entertainment the producer's influence is to be seen, whether it be with the untiring chorus or the principals. "Going Up" is unquestionably an entertainment worth going to see, and if you are not more than satisfied with Joseph Coyne, Henry de Bray, Roy Byford, and Evelyn Laye you are hard to please.

* * *

Henry de Bray, who at the Gaiety is now making his first appearance in a musical comedy, is a Cuban. He was educated in France, and with the intention of following a literary career worked for and took his degree at the University of Lyons. The attractions of the stage were, however, too much for him. Evelyn Laye, another newcomer, is a charming girl of about 18. She comes of theatrical stock—both her father and mother being of the theatre. Last Christmas she appeared in pantomime at Portsmouth. This is her first part in London. She gives great promise of being a brilliant young actress.

* * *

Globe Theatre

UNDER THE MANAGEMENT OF MARIE LÖHR

"Press the Button!"

GLOBE THEATRE

[illegible] ALFRED BUTT

[illegible] ANTHONY PRINSEP and MARIE LOHR

THURSDAY, MAY 23rd, and
EVERY EVENING at 8

"PRESS THE BUTTON!"

In Absurdity in Three Acts

By ROBERT HICHENS

A little nonsense now and then
Is relished by the wisest men
Walpole's Memo

Lord Anthony Fitzurse	F. KINSEY PEILE
The Count of Camerano	F. PENNINGTON-GUSH
Maynard	ALLAN AYNESWORTH
Maccleshaw	STANLEY COOKE
Sir Chewson Folgate	ARTHUR HELMORE
Talbot Bulstrode	E. M. ROBSON
First Policeman	CHARLES BISHOP
Second Policeman	G. LANGLEY-BILL
Boy from Fortnum & Mason's	ARTHUR SAMSON
Lady Anthony Fitzurse	MARIE LÖHR
The Ex-Queen of the Paradise Islands	LOTTIE VENNE
Madame de Regnier	VANE FEATHERSTON
Emma Tapp	POLLIE EMERY
Housekeeper	MARGARET WATSON

The Scene is laid in Lord Anthony's House in Park Lane

The Play produced by CHARLES HAWTREY

There will be an interval of twelve minutes between Acts I. and II., and ten minutes between Acts II. and III.

Stage Manager, E. VIVIAN REYNOLDS
Assistant Stage Manager, E. A. WALKER
Acting Manager and Treasurer, J. J. MOORE
General Manager HENRY DANA

Under arrangements approved by the Commissioner of Police the Audience will at once be notified should the Field Marshal's warning be received as to the possibility of an Air Raid. This will give any Naval or Military Officers present the opportunity of returning to duty if so required.

THE TIMES

FRIDAY, MAY 24, 1918.

A score of years ago or thereabouts Mr. Hichens wrote a volume of extravagant fun, "The Londoners," which is still gratefully remembered in more or less middle-aged circles. It dealt largely with the relations between a butler and a tyrannical Bun-Emperor, and *Press the Button*, which is a return to the old or Victorian Hichens manner, deals largely with the relations between a butler and an ex-Queen. But it is the butler who is now the tyrant. He tyrannizes so outrageously over the household of the Fitzurses that the young couple are driven to supersede their domestic establishment by a set of mechanical labour-saving appliances, worked from a switchboard. But the appliances (needless to say, through the machinations of the butler) all go wrong, so that the button which should light the fire draws the curtains and the button which should serve the soup airs the bed. Hence the former domestic confusion is worse confounded and the Fitzurses are only too delighted in the end to abandon their mechanical contrivances and return to the tyranny of the butler, but not until the author, like a famous predecessor, has "fairly put all characters to bed"—in an innocent way which it would be unfair to describe. Through it all the ex-Queen rides the whirlwind and directs the storm, majestically presses the wrong buttons, graciously receives the "ma'am" of etiquette from all and sundry, and, hypnotized by the stately butler, inverts with him the parts of the Queen of Spain and the lackey in *Ruy Blas*. She is Miss Lottie Venne, he is Mr. Allan Aynesworth, and both are in capital form. Throw in the girlish charm and the dazzling frocks of Miss Marie Löhr and the homely humour of Miss Pollie Emery as a bewildered charwoman, and there you have the prime ingredients of this hot-weather trifle.

ROYALTY THEATRE

Dean Street, Shaftesbury Avenue, W.

Lessee - - - - - - Mr. J. E. VEDRENNE

Under the Management of Messrs. VEDRENNE & EADIE

MAY 23rd, 1918.

Dear Sir,

I beg to inform you that on *Thursday, May 30th* (in conjunction with ROBERT COURTNEIDGE), Messrs. VEDRENNE & EADIE will present

The Man from Toronto

A Comedy, in Three Acts,

By DOUGLAS MURRAY

Mr. Priestly ...	Mr. ERIC LEWIS
Bobby Gilmore ...	Mr. HENRY DANIELL
Fergus Wimbush	Mr. GEORGE TULLY
Ruth Wimbush ...	Miss MARION ASHWORTH
Ada Wimbush ...	Miss GWEN GWYNNE
Mrs. Hubbard ...	Miss ADA PALMER
Minnie	Miss PHŒBE HODGSON
Dressmaker ...	Miss MADGE COMPTON
Martha	Miss MARGARET MOFFAT
Mrs. Calthorpe ...	Miss IRIS HOEY

The Play produced by CHARLES HAWTREY.

THE TIMES

FRIDAY, MAY 31, 1918

Mistresses who masquerade as their maids in order that they may be sure of being loved for themselves alone are among the classic figures of comedy, and for complete orthodoxy should be billed as "with song." Miss Iris Hoey is without song to speak of, but proves so dainty a parlourmaid as to win all hearts, and more particularly the heart she is bent on winning, *senza musica*. It is always a pleasure to see this actress, not merely because of her provocative charm, but because of her perfect command of her artistic means. This is akin to the pleasure that Hazlitt found in watching the Indian jugglers: their feats of dexterity were absolute certainties. Miss Hoey (within her range) is like some fine instrument of precision; what she can do she does exactly, with perfect accuracy of touch. In other words, she is mistress of her art, though the art be strictly limited. And there is another artist with her of whom much the same thing may be said—Mr. Eric Lewis. His compass, too, is well defined, but within it he is always sure of himself, always sound, suave, brightly polished. Here he is merely an episodic "family-friend," but the episodes, like those in Ariosto, are more entertaining than the main story.

For contrast with these two there is the more natural, easy-going method of Mr. George Tully, who plays a true-hearted backwoodsman fascinated, as the simple plot demands, by the supposed parlourmaid. Good acting all round and a simple, old-fashioned plot—there might be a worse combination for warm summer weather, and the audience last night was manifestly entertained to its complete satisfaction.

COMEDY THEATRE

PANTON STREET, W.
Sole Lessee ARTHUR CHUDLEIGH
TELEPHONE: GERRARD 3724

28th May, 1918.

Andre Charlot requests the pleasure of your Company on Saturday next, the 1st June, at the First Performance of

"TAILS UP!"

The curtain will rise at 7.30 o'clock punctually.

The necessary Voucher for presentation at the door is enclosed. In the event of your being unable to be present, Mr. Charlot will be glad if you will kindly return the Tickets as early as practicable.

LEONARD LILLIES,
Business Manager.

ANDRE CHARLOT
Presents

"TAILS UP!"

A Musical Entertainment in Two Acts

Book by JOHN HASTINGS TURNER
Music by PHILIP BRAHAM
Lyrics by DAVY BURNABY & HUGH E. WRIGHT
Dances & Ensemble by J. W. JACKSON
Scenery & Dresses by ARTHUR WEIGALL
Produced by HARRY GRATTAN

with

PHYLLIS MONKMAN TEDDIE GERARD

PHYLLIS TITMUSS

IRENE GREVILLE KATHLEEN MARTYN

MARIE HEMINGWAY

JACK BUCHANAN

GILBERT CHILDS CLIFFORD COBBE
(By permission of Mr. ALFRED BUTT)

J. M. CAMPBELL ARTHUR DENTON REX ANDERSON

And

ARTHUR PLAYFAIR

The Weekly Dispatch

(117th YEAR.)

LONDON: Carmelite House, E.C. 4.

JUNE 2, 1918.

* * *

Somehow the Comedy Theatre always gets a success with a revue production. Last night brought out yet another instance of this, for "Tails Up" is an unmistakable winner. It is a tuneful affair, full of go, and it is witty. There is nothing of the concert party or pierrot business about this. It is presented in a series of pretty and effective scenes, and all the principals are clever actors who thoroughly understand the art of getting the best effects. John Hastings Turner, the author, has given them acting scenes that require acting, and Philip Braham has written tunes that fix themselves and written dances that compel your feet to move. So how can such a revue help making friends with the audience?

* * *

Some sixteen scenes go to the making of "Tails Up," and all of them are lively. There is a chorus of lovely ladies that will be famous in a week, and there is a famous company of principals with the famous Arthur Playfair—the cleverest artist imaginable in revue in London—at the head of it. His imitations, his changes of characters, and his caricatures are wonderful—good enough to make by themselves a first-class evening's fun. Then, also, there is the alluring Teddy Gerard singing and dancing with wonderful spirit, Marie Hemingway acting very cleverly, Phyllis Monkman, brilliant dancer; dainty Phyllis Titmnss, popular Jackman Buchanan, and last, but not least, Clifford Cobbe, who, although not as yet as popular as Basil Hallam was looks like getting that position one day. He has distinctive style.

* * *

AMBASSADORS

THEATRE

WEST STREET, CAMBRIDGE CIRCUS (Opposite Palace Theatre)

Proprietors - Ambassadors Theatre, Ltd. *Licensee* - Herbert Jay

Sole Lessee and Manager - H. M. Harwood

Under the Management of CHARLES WASE

Telephone: Regent 2890 and Gerrard 4460

June, 1918.

The Management requests the pleasure of your presence on

SATURDAY EVENING, JUNE 8th, 1918

at **8** p.m.

when will be presented

ROMANTICISMO

A Play in Four Acts by
GEROLAMO ROVETTA

Translated by F. M. RANKEN

Should you be prevented from being present, the immediate return of the enclosed Ticket will be esteemed a favour.

L. A. GROTH.
Box Office Manager.

SATURDAY EVENING, JUNE 8th, at 8

and Every Evening at 8

Matinees, Wednesday and Saturday, at 2.30

The Famous Patriotic Play in Four Acts

ROMANTICISMO

By GEROLAMO ROVETTA

Translated by F. M. RANKEN

Count Vitaliano Lamberti	COWLEY WRIGHT
Count di Rien	NORMAN V. NORMAN
Marquis Giacomo d'Arfa	LESLIE HOWARD
Rodolfo Cezky	WORDLEY HULS
Giovanni Ansperti (Chemist)	H. A. YOUNG
Casimiro Frati (Physician)	PAT KIRWAN
Mauro Strasser (Barrister and Professor)	W. R. STAVELEY
Don Carlo Morelli (Priest)	P. BARRY
Faustino (Manager of Ansperti's Pharmacy)	CORNEY GRAIN
Baraffini (Sergeant of Gendarmes)	ANDREW STORM
Demostene (Errand Boy)	AUDREY CAMERON
Francesco (an Old Retainer of the Lamberti Family)	W. R. STAVELEY
Countess Anna Lamberti	Miss RUTH BOWER
Countess Teresa Lamberti	Miss BEATRICE WILSON
Giuditta Ansperti	Miss STELLA RHO
Carolina (Maid to Countess Teresa)	Miss HONOR BRIGHT

Peasants, Gendarmes, etc., etc.

Period 1853

Act I. - In the Pharmacy of Giovanni Ansperti

Acts II., III. & IV.—At the Villa Lamberti, near Milan

Staged under the direction of Mr. NORMAN V. NORMAN

General Manager	Mr. CHARLES WASE
Business Manager	Mr. EUGENE BERTRAM
Stage Manager	Mr. H. A. YOUNG

NEW THEATRE

ST. MARTIN'S LANE

Proprietors - Sir CHARLES WYNDHAM and Miss MARY MOORE

RICHARD COKE'S SEASON

Sir CHARLES WYNDHAM and Miss MARY MOORE request the pleasure of your presence on Wednesday, June 12th, to witness the First Performance of

THE LOVING HEART

A Romantic Comedy, in Four Acts

By HENRIETTA LESLIE and JOHN DYMOCK

Music by ARTHUR SOMERVELL

The Curtain will rise at 7.40 sharp

Address same to

LOUIS NETHERSOLE,

Manager.

P.T.O.

NEW THEATRE

Proprietors - Sir Charles Wyndham & Miss Mary Moore

RICHARD COKE'S SEASON

On WEDNESDAY, JUNE 12th, 1918, at 7.40

THE LOVING HEART

A Tale of Enchantments from Boccaccio

In Four Acts

By HENRIETTA LESLIE and JOHN DYMOCK

Music by ARTHUR SOMERVELL

Produced by W. BRIDGES ADAMS

The King of France	ALFRED BRYDONE
Arnald, Count of Ventadour (*One of his Gentlemen*)	BASIL GILL
Duke Jerome of Navarre (*His Chief Councillor*)	C. JERVIS-WALTER
The Magister Pasquinus	
Trismegistus (*His Magician*)	GEORGE R. FOSS
Miles (*Bastard son to Pasquinus*)	RUSSELL THORNDIKE
Messer Guido Baldo D'Angnilara (*A Commander of the Florentines*)	CHARLES B. BEDELLS
Messer Jacopo (*A Gentleman of Florence*)	ARTHUR CLAREMONT
Beppo, Bernard, Bernard's Brother (*Braves*)	CHARLES R. ROSE ELLIOT O'DONNELL LEONARD CALVERT
Mario (*a Steward*)	HAMPTON GORDON
Jaques (*Count Arnald's Man*)	LEONARD CALVERT
A Page	BABS FARREN
Blanchefleur (*afterwards known as Simona*)	MURIEL PRATT
Flamineca (*her Gentlewoman, afterwards known as Violante*)	ROSINA FILIPPI
Isabella, Peronella, Laura (*Three Ladies of Florence*)	BARBARA EVEREST ELINOR FOSTER RITA JOHN
Melisande (*a Waiting Woman in the French Court*)	HILDA DAVIES
Three Ladies of the French Court	BEATRICE FILMER MARGARET DOLAMORE ROSEMARY FILIPPI-DOWSON

Men-at-Arms, Ladies and Gentlemen of the French Court and of Florence.

Act I - - A Bedchamber in the French King's Palace

Act II. - Another Bedchamber in the French King's Palace
(A Summer Night six weeks later)

Act III - - - A Rich Lady's House at Florence
(One Year later)

Act IV - A Poor Gentleman's Cottage in the Woods
(Early next morning)

Manager LOUIS NETHERSOLE

Stage Manager C. JERVIS-WALTER

Musical Director PHILIP CATHIE

THE TIMES

THURSDAY, JUNE 13, 1918.

Exact research into literary sources has never been among the foibles of the theatre, and few playgoers will greatly care whether *The Loving Heart*, which purports to be "from Boccaccio," is or is not authentically Boccaccian. Odds and ends of the old stories are recognizable here and there, queerly jumbled together. The pathetic tale of "The Falcon" (dramatized years ago, and long in the repertory of the Kendals) is tacked on at the very end, by a kind of after-thought. Simona and Pasquino prove to be quite different from Boccaccio's ill-fated pair of lovers. One caught a passing reference to *Bocca baciata non perde ventura*. Incontestably Boccaccian is the husband who falls in love with his own wife, as a perfect stranger, merely because she has changed her name and whitened her cheek. But just as Homer's Iliad "is the best," so the *naïveté* and frolic and romance of Boccaccio are better in the Decameron than out of it. Served up with flagrantly modern and remarkably incoherent additions in the guise of what stage-jargon calls a "costume play," they fall hopelessly flat—despite a spirited performance of the heroine by Miss Muriel Pratt and well-meant fun from Miss Rosina Filippi and the resonant voice of Mr. Basil Gill. Quite the happiest feature of the production is Mr. Bridges Adams's scenery, designed in the rectangular Noah's Ark style, which was first seen, we fancy, in Mr. Granville Barker's Shakespearian revivals at the Savoy.

CRITERION THEATRE

PICCADILLY CIRCUS, W. 1.

Lessees . . Sir CHARLES WYNDHAM and Miss MARY MOORE

MARTIN HENRY'S SEASON.

Sir CHARLES WYNDHAM and Miss MARY MOORE request the pleasure of your presence on Thursday, June 20, to witness the First Performance of

"YOU NEVER KNOW Y'KNOW"

A New Farce in Three Acts

From the French of GEORGES FAYDEAU, adapted by MARTIN HENRY and HANNAFORD BENNETT.

The Curtain will rise at 8 sharp.

Should you or your representative be prevented from being present, the immediate return of the enclosed voucher will be esteemed a favour.

Address same to

H. CHISWELL BILLING,
Manager.

P.T.O

THURSDAY, JUNE 20th, and Every Evening at 8

A NEW FARCE, entitled

"YOU NEVER KNOW Y'KNOW"

Adapted from Georges Faydeau's "La Puce à l'Orielle,"
By MARTIN HENRY and HANNAFORD BENNETT.
Produced by E. DAGNALL.

Victor Emanuel Chandebeise / Poche	Mr. REX LONDON
M. Tournel	Mr. GEORGE BEALBY
Dr. Finache	Mr. CAIRNS JAMES
Camille Chandebeise	Mr. DOUGLAS GREET
Don Carlos de Histangua	M. GASTON de PALERME
Etienne	Mr. ALFRED DRAYTON
Ferralion ...	Mr. FRED EASTMAN
Rugby ...	Mr. ARTHUR WELLESLEY
Baptistan ...	Mr. JAMES LEVERETT
A Waiter ...	Mr. R. C. SCOTT
Raymonde Chandebeise	Miss ENID SASS
Lucienne de Histangua	Miss DAISY MARKHAM
Olympe Ferralion	Miss KITTY BARLOW
Antionette ..	Miss BETTY GLOSTER
Eugenie ..	Miss DORIS CRUTCHLEY

Guests at the "Cuckoo's Nest" Cafe.

ACT I. Scene: Drawing-room in the Chandebeise' Flat, 95, Bouvlevard Malesherbes, Paris.
ACT II. Scene: The 'Cuckoo's Nest" Cafe, Montreont, Seine.
ACT III. Same as Act I.

The action of the Play takes place duriog the course of one day.

Daisy Markham's Dresses by Madame Idare, Wigmore Street, and Viola, Albermarle Street.
Enid Sass's Dresses by Madame Viola.

General Manager	...	Mr. MARTIN HENRY
Stage Manager	..	Mr. ALFRED DRAYTON
Assistant Stage Manager	..	Mr. JAMES LEVERETT
Business Manager	(For Sir Charles Wyodham and Miss Mary Moore)	Mr. H. CHISWELL BILLING

To-night, Wednesday, June 19th, 1918, at 8 o'clock, and
Every following Evening at 8. (Doors Open 7.45).

In conjunction with Vedrenne and Eadie,

Frederick Harrison presents

MARMADUKE

A Comedy in Three Acts by
Ernest Denny.

Marmaduke	Dennis Eadie
Mortimer Gregory	Sydney Valentine
Dr. Keeling	Vincent Sternroyd
Christopher Deacon	Randle Ayrton
Walter	E. H. Brooke
Lady Althea Gregory	Mary Jerrold
Lady Susan Keppel	Helen Rous
Patricia O'Brien	Mary O'Farrell
Beatrice Wyley	Muriel Pope
Mary Pollock	Helen Morris
Dawson	Margaret Murray

The action of the Play takes place at Lady Althea Gregory's Bungalow in the country, within a space of three days.

HAYMARKET THEATRE.

"MARMADUKE"
By ERNEST DENNY.

Marmaduke	Dennis Eadie
Mortimer Gregory	Sydney Valentine
Dr. Keeling	Vincent Sternroyd
Christopher Deacon	Randle Ayrton
Walter	E. H. Brooke
Lady Althea Gregory	Mary Jerrold
Lady Susan Keppel	Helen Rous
Patricia O'Brien	Mary O'Farrell
Beatrice Wyley	Muriel Pope
Mary Pollock	Helen Morris
Dawson	Margaret Murray

It is a play of doubles. Some of the mystification which you expect from that device is there, some of the usual complications and bewilderment for those on the stage, some chance for the actor, Mr. Dennis Eadie, to dazzle us by his changes from one part to the other, from Philip sober to Philip drunk. But the mystery is not dark, and those of us who were not on the stage were not much bewildered, and Mr. Eadie had not very much to do as the disreputable one, though what he did he did excellently. The plot, in fact, does not matter very much, which is unusual when you have such powerful machinery at work as doubles and lost identity. All its author asks of it is a succession of pleasant comedy scenes in which the dialogue, not the action, shall interest us, and that it provides. The fun is often of the slightest, and generally artificial, episode follows episode loosely enough, and sometimes one seems a trifle superfluous. Characters are of the stuff that romances are made of, and fashioned so sketchily that they can do or say almost anything their author pleases. But what they do say is amusing enough, not with any brilliant coruscations, but a pleasant, unfailing sparkle of fun. Mr. Denny writes neatly and easily, and the talk he gives us is the talk of Nature.

If you begin to think about the plot, you will find that there is a monstrous deal of story behind the scenes to start the ball rolling and keep it on the move. But most of this can be comfortably neglected. Lady Althea, the dearest goose of a middle-aged woman, had a futile stepson Marmaduke. She also had a Juggernaut of a millionaire husband from whom she had been separated years because he found the marriage a misfit. There was a scheme to make Juggernaut appoint the stepson agent for an estate. But Marmaduke was missing. A picture paper published a photograph of a man in a London hospital who had lost his memory. The photograph was just like Marmaduke, so the original was brought down to the country and as Marmaduke produced to Juggernaut. He made a profound impression. In fact he captivated Juggernaut.

Unfortunately he was not the real Marmaduke. He did not know that; but everybody else did, except Juggernaut. Only, for the sake of securing the job for the real Marmaduke, they kept up the game, so that the sham Marmaduke had every chance of falling in love with Marmaduke's mother and his charming Irish cousin. This he duly did until the real fellow came on the scene drunk and incapable. Then he, too, went into the plot, and so skilfully, that he persuaded Juggernaut to take the genuine wastrel out to Australia. He was himself provided for by his solicitor arriving to present him with his identity and a peerage, by escaping from an engagement of his other life, and the hand of the Irish girl.

There was nothing in this to tax the powers of Mr. Dennis Eadie. His wastrel was a brilliant little sketch, and the other fellow he played with his easiest humour. Miss Mary Jerrold, no one needs to be told, made the charming goose of a mother a perfect dear. Mr. Sydney Valentine growled and roared, and laid down the law like the most masterful of millionaires. Miss Muriel Pope made a clever, incisive thing of his secretary. Miss Mary O'Farrell played the Irish girl prettily and her brogue was charming. The audience contributed plenty of laughter and applause.

* * *

No one who likes a light, amusing comedy need bother beforehand about the plot of the new play at the Haymarket Theatre. It is called "Marmaduke," and was written by Ernest Denny, who can conduct a scene with considerable skill and give his players amusing lines to speak. What more—granted that the plot is interesting—does a playgoer want? Ernest Denny's story is a very improbable one. Many of the most amusing stories *are* improbable. But we don't go to the theatre to learn the truth, or to hear true stories, we go to be entertained—unless, of course, we go to hear a propaganda play. Sydney Valentine is splendid—he always is; and Mary O'Farrell is charming. I liked them best of all in this entertaining comedy.

* * *

CRITERION THEATRE

PICCADILLY CIRCUS, W. 1.

Lessees - - Sir CHARLES WYNDHAM and Miss MARY MOORE

MARTIN HENRY'S SEASON.

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Dr. Finaahe	Mr. CAIRNS JAMES
Camille Chandebeise	Mr. DOUGLAS GREET
Don Carlos de Histangua	M. GASTON de PALERME
Etienne	Mr. ALFRED DRAYTON
Ferralion ...	Mr. FRED EASTMAN
Rugby ...	Mr. ARTHUR WELLESLEY
Baptistan ...	Mr. JAMES LEVERETT
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Eugenie ..	Miss DORIS CRUTCHLEY

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The action of the Play takes place during the course of one day.

Daisy Markham's Dresses by Madame Idare, Wigmore Street, and Viola, Albermarle Street.
Enid Sass's Dresses by Madame Viola.

General Manager ...	Mr. MARTIN HENRY
Stage Manager ..	Mr. ALFRED DRAYTON
Assistant Stage Manager ...	Mr. JAMES LEVERETT
Business Manager (For Sir Charles Wyndham and Miss Mary Moore)	Mr. H. CHISWELL BILLING

THE TIMES

FRIDAY, JUNE 21, 1918.

While the world is being turned upside down and the whole social and economic fabric inside out it is something to find one human institution standing, in Johnson's phrase, like the monument, blandly imperturbable, magnificently unchanged. Farce not only remains its old self but even exhibits at intervals its old Anglo-French self in the same old timorous-fearless fashion. How often, before the war, did the Criterion borrow from the Palais Royal? In the fourth year of the war it is borrowing from the old source still. Once more Gallic frankness about the breach of a certain Commandment is bowdlerized to meet English taste—if such a word may be pardoned in such a connexion. Thus, in *La Puce à l'Oreille* there were wicked couples and there was a revolving bed. In the English version produced last night the couples are only indiscreet and the bed has become a sofa. Of course no sophisticated playgoer is deceived; the original fresco shows plainly through the whitewash. Not that it matters much; it would be sheer pedantry to scrutinize the ethics of a farce where motive is nothing and motion everything. While everybody is perpetually rushing noisily about the stage—revolving, in fact, like the sofa—the question how and why everybody came to be there does not really arise. When the hurly-burly's done you find that Mr. Rex London has "doubled" the parts of a deceived husband and a besotted waiter with immense energy, and that Mr. Fred Eastman, as the proprietor of the *café* with the revolving furniture, has been extravagantly droll.

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* * *

The Criterion Theatre has again resorted to its most popular class of goods—a breathless farce of French origin, in which neither the good nor wicked are ever at rest. "You Never Know, Y'Know," has many doors for the company to rush through, and a moving sofa that is useful if the public has a wish to believe that there is no bedroom scene. There is a lot of fun in this latest farce, and Rex London and Fred Eastman are compellingly droll. There was much laughter at the Criterion on Thursday evening. J.W.

* * *

GLOBE THEATRE

LICENSEE - - ALFRED BUTT

LESSEES - - ANTHONY PRINSEP AND MARIE LÖHR

FRIDAY, JUNE 21st, at 7.30
EVERY FOLLOWING EVENING at 8

"NURSE BENSON"

An original Comedy in Four Acts

By R. C. CARTON & JUSTIN HUNTLY McCARTHY

Lord Messiger	FRED KERR
Hon. Brooke Stanway	DAWSON MILLWARD
Joseph Tibbenham	GEORGE ELTON
Captain Tibbenham, V.C.	F. PENNINGTON-GUSH
Ray Marrison	NELSON RAMSAY
Sergeant Hinks	CHARLES B. VAUGHAN
Moxon *(Lord Messiger's Secretary)*	E. VIVIAN REYNOLDS
Smeeton *(Lord Messiger's Butler)*	DOUGLAS MUNRO
Finchett	E. A. WALKER
Johns *(Butler at Shields Court)*	G. DICKSON-KENWIN
Lady Gillian Dunsmore *(Lord Messiger's Niece)*	MARIE LÖHR
Mrs. Joseph Tibbenham	LOTTIE VENNE
Mrs. Ray Marrison	VIOLET FAREBROTHER
Nurse Benson	BLANCHE STANLEY
Watts *(Lady Gillian's Maid)*	MARJORIE BATTISS

Synopsis of Scenery

Acts I. & IV.—The Library at Lord Messiger's Town House

Acts II. & III.—The Terrace at Joseph Tibbenham's Country House

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Stage Manager, E. VIVIAN REYNOLDS
Assistant Stage Manager, E. A. WALKER
Acting Manager and Treasurer, F. J. MOORE
General Manager - - - - HENRY DANA

THE TIMES

SATURDAY, JUNE 22, 1918.

Is there anything quite so wayward as the Comic Spirit? Pursue him and he keeps far out of reach; woo him and he turns his back; then all of a sudden, unasked, unexpected, he amiably sidles in. Last night we had had three acts of *Nurse Benson*. They had been distinctly pleasant acts, with witty dialogue, a pretty vein of sentiment, a little war-talk, but not too much. You had smiled and chuckled, and—*ce qui ne gâte rien*, as Sarcey used to say—you were generally cheered up. Miss Marie Löhr, as that naughty rogue Lady Gillian, *alias* "Nurse Benson," had tended a wounded V.C. until she fell in love with her patient, and he with her. Then she had been summarily dismissed as an impostor by Miss Lottie Venne, as the V.C.'s mamma (with a way of dropping her h's and recovering them with mingled dignity and defiance): but you were not a bit uncomfortable about it, so sure a thing was your "happy ending." You awaited the fourth act, then, in the best of humour, but without impatience.

But you had reckoned without the Comic Spirit. He had already been present, to be sure, but he had done his spiriting gently in the background. And lo! in this fourth act, so languidly expected as an inevitably pleasant conclusion to a story all favour and prettiness, the Comic Spirit suddenly took possession of the stage, put forth all his powers, and sent the whole house into convulsions of laughter. And the way it happened was so simple! It was just a talk between two elderly gentlemen, one of whom was very prolix and the other very tired. One gentleman had seen the other affectionately embraced by the supposed "Nurse Benson," and drew entirely wrong conclusions. Beginning with mild irritation on both sides, the talk swelled in a rapid *crescendo* to the top note of frenzy. It was the richest bit of comedy our stage has seen for a long time. True comedy, be it said, the comedy for which the stage exists, and which only the stage can give, because it was inherent in the situation. If the scene had passed in dumb show it would still have been unmistakable in meaning, irresistible in mirthful effect. Mr. Fred Kerr's face, as he heard himself branded as a libertine for kissing his own niece, was something to see. Indeed, his acting throughout was art of the choicest quality, the triumph of the evening—but good acting must not (as often happens) lead us to overlook good writing. The scene is admirably written, admirably invented.

As Mr. Henry James was fond of saying, it is a rare pleasure to see a thing really "done." By both authors and player (or rather players, for Mr. Elton must share the credit with Mr. Kerr) this thing is really "done." As, further, Miss Löhr and Miss Venne are at their best, while Mr. Dawson Millward exhibits one of his gentlemanly duffers with his usual tact, and all the rest play up to the occasion, it will be seen that *Nurse Benson* offers good sport to all who enjoy a run with the Comic Spirit.

*

Marie Löhr's management came into its own at the Globe Theatre on Friday evening, for "Nurse Benson" is a happy, pleasant affair throughout. its first three acts, and the last act is just a roar of laughter up to the moment where a pretty scene of sentiment comes in to bring the play to an end. R. C. Carton and J. H. McCarthy have not done anything novel in constructing this play, but they have arranged their story in pleasant surroundings and treated it wittily. Marie Löhr (a young peeress in her own right), masquerading as a nurse in order that she may make the acquaintance of a V.C. whose picture she has seen in the papers, has a part after the public heart, and with a company that includes Fred Kerr, Lottie Venne, and George Elton she had an evening at the Globe Theatre on Friday that must have pleased her.

J.W.

KINGSWAY THEATRE

Proprietors .. .. .. KINGSWAY THEATRE CO., LTD
Licensee .. .. .. F. R. LITTLER
Sole Manager .. .. Mr. BROMLEY CHALLENOR

EVERY EVENING AT 8.0.
MATINEES: THURSDAYS AND SATURDAYS, 2.30

BROMLEY CHALLENOR
PRESENTS

"CUPID IN A CARAVAN"

A Comedy in Three Acts.
By ERNEST GOODWIN.

CHARACTERS:

Bamfield (who lived in the Caravan)	Mr. BROMLEY CHALLENOR
Monk (his Friend, who distrained the Caravan)	Mr. ALEXANDER BRADLEY
Imbestem (who intruded on the Caravan)	Mr. H. TRIPP EDGAR
Jarge Gubbins (who played the Good Fairy)	Mr. CHARLES F. LLOYD
P.C. 99 (who searched the Caravan)	Mr. J. W. WILKINSON
Eretha Babbage (who undressed in the Caravan)	Miss MINNIE LESLIE
Mrs. Grampett (who [illegible] Eretha [illegible] from the Caravan)	Miss JULIA BASSETT
Anne Grampett (Rose's Aunt, who forbade her to visit the Caravan)	Miss LUCY SIBLEY
Daisy Doodlecatsy (who introduced Jarge to the Caravan)	Miss DOROTHY DUNCAN
Mrs. Cocko Cool (Eretha's clothes found in the Caravan)	Miss BEATRICE SCOTT
AND	
Rose Nuregente (who came for surreptitious Supper at the Caravan)	Miss MARJORIE BELLAIRS

THE PLAY PRODUCED BY Mr. BROMLEY CHALLENOR

SCENE: THE COMMON AT CUSETON. Leolyn Hart.

ACT I.	Cupid Gets Busy
ACT II.	Cupid Makes a Mess of It
ACT III.	Cupid Clears Things Up Most Handsomely

KINGSWAY THEATRE
June 24
E
Stalls
E 18
To be retained

THE TIMES

TUESDAY, JUNE 25, 1918.

Caravanity—the romance of the nomadic life, far from the madding crowd's ignoble strife, with all the cobwebs blown away by "the wind on the heath, brother"—has given us some delightful fiction since the great days of Lavengro and Belle Berners. Their caravan, however, as the wild tribe of Borrovians will be sure to remind us, was not a caravan, but a cart.

On the stage caravanity has more difficulty in being delightful, because, notoriously, "atmosphere"—wherein this particular *genre* chiefly consists—is not readily presentable there. Mr. Ernest Goodwin has had a shot at it, and does, if only for a moment, hit the "atmospheric" effect. This is when Mr. Bromley Challenor (an artist caravanning in the guise of a humble photographer) invites Miss Marjorie Bellairs (an ingenuous maiden in evening dress) to an *al fresco* supper of chops and claret. But this is, necessarily, a mere episode in a story—and the story, unfortunately, drops you abruptly from the idyllic into the farcical. You have a comic kleptomaniac grandmother, a comic Jew, and, of course, a comic policeman. There is even a comic stage-rustic "with song." But it seems that to the general playgoer (a very different person from the general reader) farce never comes amiss, and last night *Cupid in a Caravan* was heartily applauded.

What a pity the author of "Cupid In a Caravan," produced at the Kingsway Theatre, did not with such an idea make a more serious attempt to keep to the road, to the caravan, the country lanes, and moonlight. As it was he threw away everything in order to be farcical, and then did not succeed in being very funny. There was applause when the business was all over, and there was laughter during the evening, but, Ernest Goodwin, if he will forget it, and if he will leave farce alone, may write a more amusing play.

* * * J. W.

APOLLO THEATRE

TOM B. DAVIS - - Lessee and Manager.

Messrs. GROSSMITH & LAURILLARD - Licensees

WEDNESDAY EVENING, JUNE 26th, AT 7.30, and EVERY EVENING AT 8.0

MATINEES: Monday, Wednesday and Saturday, at 2.30

ALBERT DE COURVILLE

PRESENTS

A NEW MUSICAL COMEDY

"SOLDIER BOY!"

IN A PROLOGUE AND TWO ACTS

PRODUCED BY ALBERT DE COURVILLE

Book by RIDA JOHNSON YOUNG and EDGAR WALLACE

Music by S. ROMBEAU and FREDERICK CHAPPELLE.

Additional Lyrics by CLIFTON CRAWFORD and DOUGLAS FURBER.

Staged by RENHIMO. Dances and Ensembles by FRANK SMITHSON.

CAST. (In the Order they Appear)

Alfred Appledore	REGINALD NORTH
Frank de Launay	DEWEY GIBSON
Alan Teniers	LAWRENCE LEONARD
Marlene de Launay	WINIFRED BARNES
Nora	FANNY OLIVE
Box	WINNIE SHOTTER
Teddy McLane	FRED DUPREZ
Monty Major-Griffin	RILLY LEONARD
Desirée	VERA WILKINSON
Vitus Appledore	E. W. THOMAS
Comte de Belleville	ARTHUR PITT
Amy Lee	MAISIE GAY
Madame de Launay	SINNA ST. CLAIR
Officer	EDWARD MERRYNE

Manager	for Albert de Courville	FRANK BOOR
Conductor		LEONARD HORNSEY
Stage Manager		CHARLES SEYMOUR

There is a whole heap of good stuff in the new American musical play, "Soldier Boy," by Rida Johnson Young, which Albert de Courville presented on Wednesday at the Apollo Theatre. The music is tuneful, and suffers nothing from being of a familiar type, or types. It has English, French, and American patches, all of them pleasantly tuneful, and there are two excellent male voices, owned by Dewey Gibson and Lawrence Leonard, that are much above the average to be found taking cover behind musical comedy. I found Fred Duprez a most exhilaratingly amusing comedian. His crisp manner of "rapping" out the quaintest American phrases and jokes is fine, and his care not to force the singing department was an innovation some other musical comedy men might adopt. Billy Leonard is also a funny comedian in this cast, but the other side of the picture—the sentimental colouring—was not so happy. Winifred Barnes was not singing or looking her best. Anyhow "Soldier Boy," in my opinion, will win on fun and its tuneful music, not on its sentiment.

* * * J. W.

PROLOGUE ..	Behind the Lines, "Somewhere in France," 1914
ACT I.	Courtyard of the Chateau de Launay, 1915
ACT II.	Salon in the Chateau

Costumes Specially Designed by A. Comelli, and Executed by Lucile, Fisher, and Michard et Seurs.

Hats by Maison Lewis.

Miss Winifred Barnes's Dresses by Lucile, Ltd. Miss Maisie Gay's Dresses by Idare et Cie. Uniforms by Morris Angel & Son, Ltd.

Wigs by Clarkson. Shoes by Rayne.

MUSICAL NUMBERS.

PROLOGUE.

Opening Number—"A Little Soldier Boy" ..	Alfred Appledore
"Mother" ..	Frank de Launay
"Song of Home"	Frank de Launay
"Loyal Comrade"—Duet ..	Alan Teniers & Frank de Launay

ACT I.

"The Lonely Princess"	Marlene de Launay
"Alone in a City full of Girls"	Teddy McLane
"I'm Going Home" ..	Amy Lee
"He's Coming Home" ..	Marlene de Launay
"Song of Home" ..	Alan Teniers

ACT II.

Opening Chorus "I'd be Happy Anywhere with You"	The Chorus
"March Along" ..	Amy Lee
"Sixteen"	Teddy McLane
"Gold in Sunshine" Duet (Music by Emmett Adams)	Marlene de Launay & Alan Teniers
"Happy Anywhere with You" Duet	Alfred Appledore & Desirée
"Kiss Waltz" Duet ..	Marlene de Launay & Alan Teniers
"His Guy"	Teddy McLane
"Military Stamp" Duet (Music by Gus Barrett)	Amy Lee & Monty Mainwaring
"Mother" ..	Frank de Launay

Box Office (Mr. C. F. Barber) open 10 to 10. Telephone: Gerrard 3243

Arrangements have been made for warning of a threatened Air Raid to be communicated by the Military Authorities to this Theatre.

Prior to any such warning the audience will be informed with a view to enable persons who may wish to proceed home, or to secure better shelter, to do so.

The warning will be communicated as early as possible before any actual attack can take place. There will therefore be no cause for alarm or undue haste.

Those who decide to leave are warned not to loiter about the streets, and if a bombardment or gunfire commences before they reach home, they should at once take cover.

By RIDA JOHNSON YOUNG and EDGAR WALLACE.
Music by S. ROMBEAU and FREDERICK CHAPPELLE.

Alfred Appledore	Reginald North.
Frank de Launay	Dewey Gibson.
Alan Teniers	Lawrence Leonard.
Marlene de Launay	Winifred Barnes.
Nora	Fanny Olive.
Teddy McLane	Fred Duprez.
Monty Mainwaring	Billy Leonard.
Desirée	Vera Wilkinson.
Vitus Appledore	E. W. Thomas.
Comte de Belleville	Arthur Pitt.
Amy Lee	Maisie Gay.
Madame de Launay	Sinna St. Clair.

Musical comedy with a dash of war-time melodrama and sentiment. That is the mixture Mr. de Courville served up at the Apollo last night, and very much to the taste it proved of the audience. The sentiment began "behind the lines," somewhere in France—1914—with a very sentimental song and an insufficiently camouflaged strain of "Faust," and ended with the same echo of a long familiar air. The fun was mostly of an agreeable flavour, if a little drawn-out at times, and never brisker than when an American millionaire-war correspondent—a figure of drollery new to musical comedy—was pretending to do heroic things in the spy-catching line and found himself rewarded for his pains by seeing his victim nursed back to health by the lady he had sought to impress by his bravery. On the whole, then, we preferred the fun to the rather mawkish sentiment, though the latter gave us incidentally some uncommonly good singing.

In that brief prologue "behind the lines" a sing-song of poilus is followed by the roar of enemy guns, and a young French officer, Frank de Launay, is supposed to be among the victims. Not a bit like musical comedy, you exclaim. But, after that, we pass to the play's sentiment and humour, and find that the plot, like some others of late, turns on a question of mistaken identity. For, coming to the Château Launay with tidings of his comrade's end, Alan Teniers, rather than go through with the task of breaking the news to Launay's mother, pretends to be her son—a deception simplified by the old lady's partial blindness and the fact that she has not seen her son for sixteen years. When it is added that Launay has a charming sister as well as a fond mother, you will probably make a pretty good guess at the way things go when the "young pretender" has to add fraternal to filial devotion. The less need, therefore, to linger over the story. Enough that the tender-hearted impostor finds the rôle of a brother far less easy to play than that of a lover, and that pretty Marlene awakens to the fact that her feelings towards him are something more than sisterly. In the end, as everyone foresaw, the real Launay turned up safe and sound—sentimental song and all—and so cleared the ground for the happiness of all parties.

Mixed up with all this were the diverting doings of the millionaire journalist, of whom Mr. Fred Duprez—an American comedian with a dry manner somewhat reminiscent of Frank Tinney—made an engaging figure of fun. On the musical side, the piece gives us, in Mr. S. Rombeau, a composer whose name is unfamiliar here, and some lively lilts of a very different order by Mr. Frederick Chappelle and one or two others. The contributions of the first-named betray a very decided leaning towards the ultra-sentimental waltzes of the style and pattern that we used to import with some of our musical plays from the Continent, and, of that kind, the best among them proved sufficiently insidious and effective. Two of the prettiest fell to Miss Winifred Barnes, and, though her voice seemed a little out of condition, she sang them daintily enough, and with engaging simplicity. Vocally the surprise of the evening came with the appearance of Mr. Lawrence Leonard, a tenor troubadour whose success was as emphatic as well deserved, while another very pleasant singer who turned his opportunities to capital account was Mr. Dewey Gibson. In the scenes of broad comedy with Mr. Duprez and others the abounding vitality and exuberant humour of Miss Maisie Gay were of immense assistance, and her burlesque bacchanale dance with Mr. Billy Leonard was fun of the very best and brightest. A word should be added for a sincere bit of work contributed in a little scene of domestic sentiment by Miss Sinna St. Clair, as De Launay's mother. The reception of the piece was of the heartiest.

OXFORD THEATRE,

OXFORD STREET, CORNER OF TOTTENHAM COURT ROAD, W.

Manager: C. BLYTH PRATT. Telephone: Museum, 1740

Tuesday, June 25th, 1918.

Mr. Charles B. Cochran requests the pleasure of your presence on

THURSDAY AFTERNOON, JUNE 27th, 1918,

at 2.30,

When he will by courtesy of the authors of "The Better 'Ole,"

CAPT. BRUCE BAIRNSFATHER

and CAPT. ARTHUR ELIOT . .

introduce into

"THE BETTER 'OLE,"

as

A NEW EPISODE,

"The Kiddies in The Ruins,"

A Cameo of Child Life in War Time.

Adapted by BRIGADIER-GENERAL CANNOT, C.M.G., D.S.O., from "Les Gosses dans les Ruines" by PAUL GSELL and

POULBOT,

the famous French Painter of Child Life, who has also designed the scenery and costumes.

In Splinter 4 will be introduced:—

OLD BILL'S TALE:

"THE KIDDIES IN THE RUINS."

Adapted from the French of PAUL GSELL and POULBOT by Brigadier-General J. E. CANNOT, C.M.G., D.S.O.

Scene.

A Village in the Somme on the morning of May, 1917.

Maurice Regnard		FREDERICK ROSS
Père Honoré (the Village Mayor)		KEITH SHEPHERD
Père Martin	Old Men of the Village	HERBERT H. YOUNG
Père Fortune		HARRY DANBY
Père Mathieu		FRANK ADAIR
Corporal Jules Lelong ...		DAVID CLARKSON
Trooper Henri Laval ...		C. LILLFORD DELPH
Trooper Emile Marchand ...		FREDERICK BAKER
Trooper Francois Boucher ...		A. WAY
Françoise Regnard		SYBIL THORNDIKE
Nini Regnard	Her Children	MONICA MORGAN
Jeannot Regnard		FERNAND MERTENS
Aimele ("Melie") (Her Adopted Child)		VIOLETTE KEMPLEN
Mère Leroi	Women of the Village	FLORENCE WOOD
Julie Laroche		GLADYS FFOLLIOTT
Leonie Lebeau		RUBY KERTHEEN
Caroline Paillard		THERESE NORDBLOM
Jacques Loiseau	Children of the Village	HUGO CHARPENTIER
Pierre Laroche		KATIE SNOW
Louisette Laroche		ELLA LOWES
Henriette Paillard		JULIA BELAS
Alphonse Paillard		ALBERT LOCK
Alfred Lebeau		FRANK WORTH
Armand Lebeau		BEN WENDY
Noel Lebeau		SYDNEY PINNER
Lucile Lebeau		JILL SANDERS
A Soldier (Cyclist)		VICTOR ROBSON

The Scene executed by SACKMAN, from model of POULBOT.

Costumes designed by POULBOT

Staged by FRANK COLLINS.

The Weekly Dispatch
(117th YEAR.)
LONDON: Carmelite House, E.C. 4.
ORIGINAL DISPATCH
JUNE 30, 1918.

After a run of eleven months—played twice a day, too—"The Better 'Ole" at the Oxford Theatre has had a new feature added to it. This is the English translation of Paul Gsell and Poulbot's short war play called "The Kiddies in the Ruins." The scene is a village in France near the Somme, on a morning in May 1917, at the moment when the children have just come out of the shell-shattered houses where they lay hidden all the previous night while the Germans were in occupation.

* * *

It is a pathetic story which might have been harrowing had it been effectively produced and acted, but it was not strikingly effective in either department, and, truth to tell, is so essentially French in atmosphere and spirit that an effective rendering of the original is not possible. "The Better 'Ole" is a better war play for London than "Kiddies in the Ruins," and, in my opinion, can go better single-handed. Anyhow, I thought the audience preferred the old to the new.

* * * J. W.

"It's her hand."

NEVER in history was childhood so important, so tragically pathetic, as at this moment. When the war has ceased from troubling, and its heroes are at rest baby hands will have the making of a new world—baby hands to-day, men's hands and women's hands to-morrow, potential empire builders of a good or evil kind. Keep the children brave and hopeful. Keep them sweet, and happy, and not too thoughtful—and all will be well with that new world.

There is in Paris a soldier whose fighting days were too quickly numbered for his spirit, a tall, pale giant with a deep love of children, the more passionate because he has none; with the knowledge of that mysterious pathway to their hearts and understanding, with a genius for depicting them—now humorous, now exquisitely sad. Francisque Poulbot holds a position in the regard of the French people like that of Bairnsfather in England. Neither artist has a more ardent admirer than the other is; and so their association in "The Better 'Ole" is the more interesting. Although, it may be that Poulbot's temperament and method are more comparable with those of Phil May.

As in the case of Bairnsfather, it was soon apparent that Poulbot might have an extended vogue on the stage. "Les Gosses dans les Ruines" was the result. Poulbot has taken the deepest interest in its transportation to London, and himself made a careful model of the original scene, also designed every costume. "Gosse" proved a little difficult of translation. But—go to the Oxford, and you will see for yourself what a gosse is; a genuine type, which Poulbot reproduces for you, in flesh and blood, almost uncanny in understanding, irrepressible in vitality.

MATINEE IN AID OF
THE COUNTESS OF
LYTTON'S HOSPITAL
37 CHARLES STREET
BERKELEY SQ. W.
UNDER THE JOINT SOCIETIES
OF THE BRITISH RED CROSS
AND ST. JOHN OF JERUSALEM

WYNDHAM'S THEATRE
FRIDAY, JUNE 28th, 1918, at 3 p.m.

WYNDHAM'S
THEATRE

28/6/18

Orch. Stall
H 138
To be retained

Three New One-Act Plays

by J. M. BARRIE

BEGINNING WITH

"LA POLITESSE"

AN INTERNATIONAL AFFAIR

(Suggested by an incident in "Le Feu")

Cast:

Bookie	*Escaped Prisoners*	GERALD du MAURIER
His Mate		WILL WEST
Jean		JULES DELACRE
Marie		HELEN MORRIS

Scene—French Territory at present in Enemy Hands.

TO CONCLUDE WITH

"A Well Remembered Voice"

A MYSTERY

Cast

Mr. Don	*an Artist*	FORBES-ROBERTSON
Mr. Rogers		H. V. ESMOND
Major Armitage		DAWSON MILWARD
Mrs. Don		LILIAN BRAITHWAITE
Laura Bell		FAITH CELLI
Another		GERALD du MAURIER

Scene - Mr Don's Studio

THE TIMES

SATURDAY, JUNE 29, 1918.

Whistler said that "art happens," but even he could hardly have meant that it happens at a charity *matinée*. Happen, nevertheless, it miraculously did at the performance at Wyndham's yesterday afternoon in aid of Lady Lytton's Hospital, so that the very decorative, mundane, chatty ladies who filled the house were momentarily hushed to silence by it. If they had begun by babbling it was only natural, for had they not seen their children, down to the very babes in nightgowns, dancing and romping on the stage? This was in *The Origin of Harlequin*, a ballet of juveniles, with the juveniles all daintily dressed up and heartily enjoying the fun and still more delighted afterwards to come into the stalls in costume and be praised by their enraptured parents.

Yet amid this innocent debauch of nursery games and the domestic affections art happened. It happened lightly, casually, in *La Politesse*, wherein two escaped prisoners, arrant cockneys both, sought refuge with a young French couple and, after much confusion of tongues, discovered that their kind, embarrassed, frightened hosts had been married that very day. And the problem for our cockneys was how to retire gracefully, though hungry, and how to show real delicacy of feeling under a Whitechapel veneer. They solved the problem beautifully—that is to say, Barrieishly, and as the little piece will probably be seen again "on the halls" or elsewhere, it should be recorded that "they," the pioneers, were Mr. Gerald du Maurier and Mr. Will West, M. Jules Delacre and Miss Helen Morris.

And then art happened in downright earnest, an art of exquisite delicacy and reticence, an art which might be called quintessence of Barrie. It is art that interprets "the sense of tears in human things," yet is never lachrymose, is, in fact, a resolute protest against tears, a quiet denial of the bitterness of death—art, in short, that, if the old Aristotelian theory were not now out of fashion, might rank as a real cathartic. The mother and her friends are devotedly table-rapping for communion with the spirit of the boy killed at the front, and, patiently going through the alphabet, spell out "Love bade me welcome" as a message from the dead. But their "results" are otherwise fragmentary, owing to the presence of an unbeliever, the boy's father. Then, when the father is left alone, the boy speaks. It is his father, not his mother, he must chat with—his mother seems to him to have been playing some incomprehensible game with a table—and he chats boyishly about the old everyday things, his dog, his fishing-tackle, his father's pipe, and so forth. But father is not to pull long faces (why, they have their fun out there in the dark—"we are most of us pretty young, you know") and he is to take to his old disused pipe once more, please, and boy will come again—when he can get the password. What was the password to-night? "Love bade me welcome." As you see, wonderfully simple; but wonderfully beautiful.

The following was the cast of *The Origin of Harlequin*:—

A Vagrant Boy	Miss Rosalie Willoughby
Mab	Lady Cynthia Lytton
Her Admirer	Lady Hermione Lytton
The King of the Tailors	Hon. Stephen Tennant
Uncas (the last of the Mohicans) ..	Miss Daphne du Maurier
Lads of the Village	Lord Elcho, Hon. Martin Charteris, Master Murtough Guinness, Master Michael Wilkinson, Hon. John Acheson, Hon. Patrick Acheson, Hon. John Lytton, Master Charles Wood
Maidens of the Village ..	Miss Joan Villiers-Smith, Miss Anne Charteris, Miss Anne Wood, Miss Lunnet Lafone, Miss Althea Gamble, Miss Jeanne du Maurier, Miss Helen Asquith
The Jolly Little Tailors ..	Miss Kathleen Hewitson, Miss Norrie Worley, Miss Ivonne Rose

Daily Mail

THE SOLDIERS' FRIEND.

EDITORIAL OFFICES, CARMELITE HOUSE E.C 4.

SATURDAY, JUNE 29, 1918.

TWO NEW BARRIE PLAYS.

Three short plays by Sir James Barrie were given at a special matinée yesterday at Wyndham's Theatre. Two of them are new. The more important of these is called "A Well-Remembered Voice."

The story is laid at night in a studio, where the father sits alone. The mother, with three of her friends, is seeking, through spiritualistic machinery, to get into communication with her dead boy, an only child killed five months earlier in France. But it is to the father, late at night, that the boy appears, and when the father asks him, the boy tells how he died in battle. He did not feel being hit; there was a change, that was all. Others too were hit, and some got up and moved and some lay still, and between those who lay perfectly still and the others a mist arose, and those who lay in the mist waited and someone came and guided them.

That, in a vague way, describes part of this strange play, which has phases that are weirdly beautiful, phases filled with tender things, and strange twists and turns; such, for instance, as the father's discovery that it was his wife's appeal that brought about the visit of their boy—yet she was never to see or hear him.

Sir J. Forbes-Robertson acted the part of the father. Mr. Gerald du Maurier, "off," spoke the lines of the boy who "came back."

The other new play, "La Politesse," is an amusing comedy of two escaped British prisoners who get back to their own lines hungry enough to go wild when they think of the dinners they gave their dogs in "Blighty."

J. W.

The Weekly Dispatch

(117th YEAR)

LONDON: Carmelite House, E.C. 4.

ORIGINAL DISPATCH

JUNE 30, 1918.

* * *

No play that I can remember has crowded into its one act so much that is beautiful in atmosphere, and in action, in thought, and in words, as this short play "A Well Remembered Voice," which Sir James Barrie gave to the world at Wyndham's Theatre for the first time on Thursday at a special matinée. No description can, I think, convey an idea of what it is like. I have read many printed notices of it, and not one of them succeeds in doing this. There are so many things to say of it, and each of us found something that seemed new. It is a play that baffles and delights—a story of the yearning (hidden behind assumed indifference) of a father for his lost boy, a young lieutenant killed in France.

* * *

In the vision scene, where the boy reveals himself at night to his father, we hear the voice only. But we know the father sees him, a serene figure, interested still in the homely details of his father's life, insistent, too, that the father shall not grieve about so little a thing as this temporary separation. It is a wonderfully beautiful thing, this play, and it must now be given a place in a theatre, for all London will want to see it. But not a music-hall.

* * * J. W.

WYNDHAM'S THEATRE

Kindly lent by Mr. GERALD du MAURIER and Mr. FRANK CURZON

A MATINÉE

will be given on

Friday, June 28th, at 3 p.m.

in aid of

THE COUNTESS OF LYTTON'S

HOSPITAL FOR WOUNDED SOLDIERS

37, CHARLES STREET, BERKELEY SQUARE

under the joint societies of the BRITISH RED CROSS and ST. JOHN OF JERUSALEM)

PATRONS:

Field-Marshal H.R.H. THE DUKE OF CONNAUGHT

H.R.H. PRINCESS PATRICIA

H.E. Madame Merry del Val
Marchioness of Carisbrooke
Adeline Duchess of Bedford
Marquis de Soveral
Duchess of Leeds
Marchioness of Granby
Dowager Countess of Lytton
Countess of Plymouth
Countess of Dartmouth
Countess Rocksavage
Countess of Essex
Countess of Crawford
Countess Curzon of Kedlestone
Viscountess Cranbourne
Viscountess Gladstone
Lady Lovat
Lady Islington
Lady Francis Scott
Lord Queenborough
The Hon. Sir Arthur Stanley
Hon Mrs. R. Greville
Lady Hamilton
Mrs. V. C. Vickers
Mrs. E. Lafone
Mrs. Carstairs
Sir Edwin Lutyens

Three New Plays by SIR JAMES BARRIE

"LA POLITESSE"

"THE ORIGIN OF HARLEQUIN"

"A WELL-REMEMBERED VOICE"

Telephones: { Gerrard 3830 / City 3355 }

ye Strand Theatre,

W.C. 2.

Licensed by the Lord Chamberlain to José G. Levy & T. Dott.

---

ernest C. Rolls's Season.

JULY, 1918.

ERNEST C. ROLLS requests the pleasure of

at The Editor of Weekly Dispatch

company to witness the First Performance of Mr. Laurence Cowen's new play

The Hidden Hand

In Three Acts,

On Thursday Evening, July 4th, at 7.30 p.m.

P.S.—Should you be unable to attend, an intimation to that effect will be greatly appreciated.

For Cast see over.

STRAND
THEATRE

E
4/7/1918

Orch. Stall
J 8

To be retained

FRIDAY, JULY 5, 1918.

Apparently *The Hidden Hand*, described as a play of the moment, is written to poke fun at the worthy folk who are obsessed with what newspaper headlines frequently call "the German peril in our midst." It shows how naturalized Teutons signal to aeroplanes by illuminating their sky-lights and then retire in order that the nearest True Born Englishwoman handy may step in and turn the light off; how they are fooled by the first young naval lieutenant they attempt to suborn; how they are not only foiled but mercilessly preached at by one of Sydney Smith's "wild curates" turned Army chaplain. Indeed, if German plotters are really such simpletons as Mr. Laurence Cowen makes out, it is the manifest duty of our Government to offer them every facility. But Mr. Cowen should not let his ironic talent run away with him. He should not make an obviously robust young woman pray Heaven to grant her strength when she is only going to turn off the electric light. It is, if we are not mistaken, the same young person who feels a catastrophe to be impending and who asks the principal villain if she can do nothing to stir his better nature. There is a risk that this subtle burlesque of stage-English may be missed by the general playgoer.

The Weekly Dispatch
(117th YEAR.)
LONDON: Carmelite House, E.C. 4.
JULY 7, 1918.

* * *

The newest spy play—"The Hidden Hand"—like many another war play intended for a career of popularity, has its scene set upon the East Coast, where the sea is full of submarines and fishes. There are scenes by day and scenes by night. There are sermons and dark deeds. A patriotic preacher of the name of St. George and a German spy who received a knighthood are the best and most entertaining characters, but in some respects (and considering his few opportunities to talk) a second grade spy—Fritz von Schafhausen—is by no means unlikely to help the drama on a pleasant course of popularity. Needless to say the Boches get an awful time of it in this new drama, and in the words of the poet, "they were asking for it." So no more than justice is done. If you want an evening's entertainment and are prepared to be amused "The Hidden Hand" will show you the way.

* * *

Ernest C. Rolls

PRESENTS

A New Play of the Moment

The Hidden Hand

By LAURENCE COWEN.

CHARACTERS (in order in which they appear):

Lady Adela Fitzwarren	SABA RALEIGH
Montmorency Fortescue Curzon	STANLEY DREWITT
Mary Marshall	PEGGY PRIMROSE
John Marshall, M.P.	LEONARD SHEPHERD
Mrs. Marshall	MAUD SHELTON
Elsa Rosenbaum	MOLLY TERRAINE
Lieut. The Hon. Stephen English, R.N.	KENNETH KENT
Sir Charles Rosenbaum, Bart., M.P.	D LEWIN MANNERING
Fritz von Schafhausen	MICHAEL SHERBROOKE
Capt. The Rev. Christian St. George, D.S.O., C.F.	WILLIAM STACK
Andrew Ross	JAMES HOWARD
Robert Greig	LIONEL WILSON
Mr. Volkmann	HOWARD RINGE
Mr. Lessing	HORACE JAMES
Lieut. Otto Steinbruik (Commanding U. 162)	ALEXANDER LUBIMOFF

ACT I.—July 1915. Interior of the Art Studio at Strathspey Castle (East Coast of Scotland).
ACT II. Same, two weeks later.
ACT III. Sir Charles Rosenbaum's Rooms at Strathspey Castle same night.

THE PLAY PRODUCED BY ERNEST C. ROLLS.

THE REFEREE.
SUNDAY, JULY 7, 1918.

PERSONALLY I find compensations in a friendly row—not because it is a row but because vibration to some extent implies vitality and sometimes means that somebody is sincere. For that reason I rather miss the old stormy first-nights, with their shouting galleries and startled stalls. So long as the "organised opposition" had nothing to do with mere commercial rivalry they meant that a certain number of people were in earnest about plays. For that reason I am dead against the sort of discretion that bars "politics and religion" from debating societies just because politics and religion are things in which people are sufficiently interested to lose their tempers—are, in fact, things that matter. For that reason, also, I found something quite enlivening in the electrical flavour there was about the atmosphere at the Strand on Thursday night after the curtain had fallen upon "The Hidden Hand," described as "a new play of the moment," written by Mr. Laurence Cowen and presented by Mr. Ernest C. Rolls. What we are now accustomed to call

The "Dramatic Appearance"

of Mr. Pemberton-Billing, M.P.; his speech from a box, interspersed with cries of "Shut up!" from above; the pointed applause of the not-always-Parliamentary oratory spatchcocked into the play itself—these things would grow tedious if they were repeated at every first-night, and if they disturbed anything that was to be taken seriously from an artistic point of view. But just now and again, and as epilogue to what does not pretend to be anything more than a propagandist spy-melodrama, such things may happen to come in quite handily. Indeed, at the Strand I felt only sorry that Mr. Bottomley, who had been in the box opposite and from whom a speech was also demanded by Mr. Rolls, was announced as having caught—or gone to catch—the Brighton train. Or, perhaps, the ideal procedure would have been to have filled out the minutes till curfew with a real hammer-and-tongs discussion across the floor of the house—presuming, of course, that the whole thing could be properly rehearsed, with a triumphant and spontaneous resolution from the audience just at the lights-out moment!

* * *

As a matter of fact, although Mr. Billing's oration fitted in well enough from some points of view, there were things in his speech over which more careful consideration would have been well advised. "Ladies and gentlemen, this is more a sermon than a play." To my mind, this piece of gratuitous criticism was needlessly hard on Mr. Cowen, who had, at any rate, done his best to supply a dramatic groundwork. I am not sure, either, whether it was quite an ideal recommendation for Mr. Rolls's venture. One doubts if the prospect of something that is "more a sermon than a play" would be likely to enhance the attractiveness of "The Hidden Hand" for popular audiences. What Mr. Billing might have said with truth, and no harm done, is that the little bits of propagandist and patriotic oratory are undoubtedly the best things there.

* * *

LYCEUM THEATRE.

Lessees - - - - - - Popular Playhouses, Limited
Managing Directors - - WALTER MELVILLE & FREDK. MELVILLE

Licensed by the Lord Chamberlain to Walter Melville, Lyceum Theatre, W.C.

NIGHTLY at 7-30.

Matinees—Wednesday, Thursday & Saturday at 2.30

The Romantic Play, in Four Acts, Entitled—

THE STORY OF THE ROSARY

By WALTER HOWARD. Author of "Seven Days Leave."
Play Produced by WALTER & FREDK. MELVILLE.

Paul Romain	Captains in the Red Dragoons	Mr. ALFRED PAUMIER
Philip Romain		Mr. J. C. AUBREY
Colonel Hildebrand	Of the Red Dragoons	Mr. WILLIAM LUGG
Lieutenant Peterkin		Mr. BERT RANDALL
Lieutenant Ardenne		Mr. CHRIS. OLGAR
Trooper Smutz		Mr. F. C. IMBERT
Prince Sabran		Mr. F. JOYNSEN-POWELL
Karl Larose		Mr. LESLIE CARTER
Uncle Winklestein		Mr. JERROLD MANVILLE
Father Theodore		Mr. HUGH MONTGOMERY
Wilhelmina "Mina" the Colonel's Daughter		Miss HILDA VAUGHAN
The Mother Superior		Miss BETTY EDWARDS MARTIN
Una Ardenne		Miss ALICE HELTON
AND		
Venetia Sabran		Miss ANNIE SAKER

Officers, Troopers, etc., of the Red Dragoons.

"THE ROSARY" sung by
Miss BETTY EDWARDS MARTIN in Act 1, Scene 1.

THE ROSARY (By permission of Messrs. Schott & Co., London)

"The hours I spent with thee, dear heart,
Are as a string of pearls to me.
I count them over, every one apart,
My Rosary! My Rosary!"

ACT I. The Barracks of the Red Dragoons

ACT II. Scene I. The Church of the Convent
Scene II. The Bivouac of the Red Dragoons

ACT III. Scene I. The Priests' Garden
Scene II. The Colonel's Home
Scene III. Library at Prince Sabran's

ACT IV. Scene I. The Colonel's Home
Scene II. Mess Rooms of the Red Dragoons
Scene III. Outside the Convent Church
Scene IV. The Priests' Garden

TIME—THE PRESENT. The action of the play takes place in Strelse, a Garrison Town in Belgium

The Orchestra, under the direction of ERNEST VOUSDEN, will play the following Selections:

OVERTURE	"Opera Bouffe!"	*H. Finck*
SELECTION	"Operas"	*Sir Arthur Sullivan*
	Two Popular Songs	
SELECTION	"Going Up"	*L. Hirsch*

Acting Manager and Treasurer - CHRIS MASON

Stage Manager - EDWARD VALENTINE

LYRIC THEATRE.

Licensee ... ... Mr. F. W. TIBBETTS.

WEDNESDAY, JULY 10th, 1918, at 7.45.
MATINEES Every MONDAY, WEDNESDAY and SATURDAY at 2.30.

MATHESON LANG'S SEASON.

By arrangement with BERNARD HISHIN.

A NEW ROMANTIC COMEDY, IN FOUR ACTS,

"THE PURPLE MASK"

From "Le Chevalier au Masque,"
By PAUL ARMONT and JEAN MANOUSSI.
Adapted by CHARLES LATOUR.

CHARACTERS (in the order of their appearance)

A Dandy	A. WALKER
Another Dandy	GEO. SMYTH-BEALE
A Customer	GWEN COMPTON
Constance (a Shop Assistant)	NONA WYNNE
Another Customer	MARGARET YARDE
Majolin (Proprietor of the Haberdasher's Shop, Paris)	HENRY VIBART
Irene (a Shop Assistant)	DOROTHY RIPLEY
Laurette (Niece of Majolin)	ALICE MOFFAT
Dominique (Errand Boy in Majolin's Shop)	RUSSELL THORNDIKE
Captain Lavernais (Captain of Hussars)	WALTER MENPES
Fouche (the Prefect of Police)	ERNEST H. PATERSON
Brisquet (a Police Agent)	C. H. CROKER-KING
Valentine Boudet (a Lodger in Majolin's House)	AMY BRANDON-THOMAS
The Abbé Brochard	HORTON COOPER
Armand (Comte de Trevières)	MATHESON LANG
Roche (Lieutenant of Hussars)	FRED RUSSELL
Germain (Servant at Evreux)	SAUNDER BOWEN
Madame Anais (Housekeeper at Evreux)	MARGARET YARDE
Sabine (a Servant Girl at Evreux)	BETTY BELLOC
Bernard (Servant at Evreux)	WALTER PLINGE
Brigadier Maillard	OWEN JAMES
Brigadier Caron	ALEXANDER DENBY
The Vicomte de Morsanne	FREDERIC SARGENT
The Baron de Vivonne	LEYTON CANCELLOR
Madame Breau	ALICE PHILLIPS
Bastien (a Servant at St. Cloud)	HERBERT REA
A Sergeant of Gendarmes	CHAS. R. STONE
Plonrace (Keeper of the Toll House)	W. R. STAVELY
Captain of Gendarmes	ALEX. RICHARDS
The Duc de Chateaubriand	ALFRED BRANDON

Customers, Hussars, Gendarmes, Peasants, Servants and Police.

Period ... ... **FRANCE, 1804.**

SYNOPSIS OF SCENERY.

ACT 1 ... ... **A Haberdasher's Shop in Paris.** (The Evening of Tuesday, May 11th, 1804) ... ... *Walter Hann*

ACT 2 ... ... **A Room in the Prefecture at Evreux.** (The Next Night, Wednesday, May 12th) ... ... *Juan Sackman*

ACT 3. Scene 1. **The Cellar below the Haberdasher's Shop.** (Next Morning, Thursday, May 13th) ... ... *Walter Hann*

Scene 2. **Laurette's Bedroom at St. Cloud.** (The Next Night, Friday, May 14th) ... ... *Juan Sackman*

The Curtain will be lowered during this Scene to indicate the lapse of a few hours.

ACT 4 ... ... **The Toll House at the North Gate of Paris.** (Next Night, Saturday, May 15th) ... ... *W. Raphael*

He was a wonderful fellow, and so said all of us. He had an air and a nom de guerre, and he lived in an age before standard suits. He took on as many shapes as the Old Man of the Sea, and for him (as for the late Napoleon) there was no such word as impossible. He was, in fact, a younger cousin of that other hero of the people, the Scarlet Pimpernel. His period is a little later, the year before Trafalgar. The clothes look much the same, but the emotions are a trifle different. There is no Terror in the background, and no mob ubiquitous. Still the hero is busy in saving aristocrats—the only truly heroic profession. What he saves them from is Fouché, rather a quaint little Fouché, like a crusty old gentleman out of Dickens, and you are of course to imagine a ravening Napoleon behind the scenes.

The play makes no pretensions, and conforms closely to type. Disguise is the hero's trump card. When he is caught he, brevi spatio interjecto, dresses up as the fellow who caught him, and goes off with the honours and the curtain. Such is the path of heroism. Seeking for points of difference from other plays of the kind, you may find two. It is a very gentle drama. Though the people on the stage were as the sand of the sea for multitude, we have to report no casualties. Pistols were seen, and once or twice a naked sword. But our hero was a humane man, and he did his derringdo as politely as Mr. Chucks. The second characteristic is an abundance of pantomime fun. The exploits of the Purple Mask himself were diversified with such matter as his padding himself before our eyes with a pillow, and there was much else of the same kind. It does not make for a fervour of excitement, but it kept us all amiable.

One way or another, then, we were through four acts entertained. Sometimes we smiled at the fun, sometimes at what was not meant to be funny, always we were admiring the spirited versatility of Mr. Matheson Lang and his eye for the picturesque. He was the Purple Mask, and his normal occupation was stated to be the abduction of Napoleonic officials. In the play he was mixed up with ardent and mysterious Royalists who kept a haberdasher's shop, and his enterprises were complicated by their distrust. Nevertheless, he did abduct Fouché's chief spy, who, having disguised himself as somebody else was disguised yet again by the Purple Mask into yet another Purple Mask. The confusion of that sentence may explain to you the nature of the plot. So by the classic expedients of hiding in a fair lady's bed curtains and whipping out a pistol at the right moment he arrived at triumph and bliss.

The Weekly Dispatch

(117th YEAR)

LONDON: Carmelite House, E.C. 4.

ORIGINAL & BEST

JULY 14, 1918.

* * *

The new drama, "The Purple Mask," at the Lyric Theatre, is another example of the play of the Napoleonic period in which all the heroes and heroines are Royalists and all the wicked fellows are members of the Government of the People. Naturally it follows that the aristocrats beat the powerful agents of the Government at every turn, and the hero, with a highly developed taste for the Fregoli method, fools the Consul's emissaries on every occasion by a lavish use of clothes and other disguises. It is good fun enough, a little confused and noisy at moments, but being ladled out with rare gusto by Royalists and loyalists never ceases to be entertaining.

* * *

There is one horrible-looking police ruffian in the play of the name of Brisquet. Dickens never created a more obvious villain. His hat, his fixed gaze, his pale green complexion, his deep-noted "Ha, ha," combined to lift him up into the rank of villains that audiences fall in love with. He was a dandy villain until he got to dialogue. When he talked you doubted him. He was not vicious enough to be made a pet of, and Matheson Lang, as the fellow who wore a purple mask (unless when asleep or changing his clothes), "knocked him into a cocked hat" when he came to real business. If there is to be a new version of "The Purple Mask" I hope Brisquet will have horrible language to use and a horrible voice to "handle" it with.

* * * I.W.

THE TIMES

THURSDAY, JULY 11, 1918.

Paris in 1804. The Chevalier (Royalist conspirator) v. Brisquet (Fouché's man). It is a point of honour with this Chevalier to bring off his successive *coups* at midnight to the minute. Thus at that hour he kidnaps, as per contract, the Prefect of Evreux. The Prefect had taken him prisoner in the attempt, but as his two guards turn out to be his accomplices in disguise he has no difficulty in turning the tables. How is it done? Nothing simpler. The Prefect, gagged and hidden under the Chevalier's domino and mask, is passed through the soldiery at one door as the Chevalier—the Chevalier, in duplicate domino and mask—is passed through the soldiery at the opposite door as himself. A good trick, though it has the drawback of requiring a confederate in the crowd. Of course, the Prefect was not the Prefect but—Brisquet.

Trick No. 2. The Chevalier has been lured into a (blameless) lady's bedroom, and is hiding behind the bed. Enter Brisquet. A gallant captain of Hussars, melted by the distress of lovely woman, pretends that there is no one behind the bed. *Feaxeu sortie* of Brisquet—to re-enter a moment later with a scowl of triumph. The Chevalier, again a prisoner, again escapes by overpowering his guard and marching out in his guard's uniform. Another good trick, though it has the drawback of requiring hopeless imbecility in Hussars.

Final trick. The Chevalier has undertaken—once more on the stroke of midnight—to release the Duc de Chateaubriand, brought to the gates of Paris under escort. At the appointed hour, enter Brisquet. But Brisquet is the Chevalier in disguise. And the Duke's guards are again the Chevalier's friends in disguise. Then enter the real Brisquet. But the Chevalier has got the only available pistols, so the soldiers have to lay down their arms, and the trick is won. Not a good trick, because depending again upon confederates in the crowd, and the same confederates as before.

Minor complications. The Chevalier is supposed by other Royalist conspirators to be not the Chevalier, but a mere nobody, whom they desire to hand over to the police as the real Chevalier, in order that the real Chevalier may be left free to conspire at large. Thus the Chevalier has to outwit the other Royalists as well as Brisquet. So much the more honour and glory for the jovial, expansive, orotund Chevalier, Matheson Lang.

NEW THEATRE

Proprietors . . . . . SIR CHARLES WYNDHAM and MISS MARY MOORE.

THURSDAY, JULY 11th, 1918, and Every Evening at 7.45
Matinees, Every Thursday and Saturday at 2.30.

THE CHINESE PUZZLE!

A Play in Four Acts by MARIAN BOWER AND LEON M. LION.

NAOMI MELSHAM	ETHEL IRVING
MRS. MELSHAM	RUTH MACKAY
VICTORIA CRESSWELL	ELLEN O'MALLEY
AIMEE DE VILLESEPTIER	MERCIA CAMERON
LADY DE LA HAYE	LILIAN BRAITHWAITE
PAUL MARKETEL	EILLE NORWOOD
SIR ROGER DE LA HAYE	JOHN HOWELL
ARMAND DE ROCHECORBON	G. DE WARFAZ
HON. WILLIAM HIRST	REGINALD MALCOLM
AARON QUANT	R. CAREY FAIRFAX
SIR AYLMER BRENT	GEORGE MALLETT
LITTLEPORT	E. ASHLEY MARVIN
DR. FU YANG	R. OSSULSTON RICHE
FEE SING	A. B. IMESON
THE MARQUIS CHI LUNG	LEON M. LION

SCENES.

Act I. ... ... The Salon at Zouche de la Haye. Saturday afternoon. A Country House in East Anglia

Act II. ... ... The Terrace, Zouche de la Haye

Scene I. Monday Night. The Curtain will descend for one minute only to mark the lapse of twelve hours. Scene II. Tuesday Morning.

Act III. ... ... The Chinese Room at Zouche de la Haye
Ten months later. Afternoon.

Act IV. ... ... At the Marquis Chi Lung's house in Portland Place, London
The next morning.

THE PLAY PRODUCED BY LEON M. LION.

The Song sung in Act II. specially composed by J. M. Capel.

Hand painted silks and lamp shade by Babette Tristram & Cie, 7, St. Albans Place, S.W. 1. Scenery by Juan Sackman from designs by Percy Macquoid, R.I. Wigs by Gustave. Chinese dresses by Nathan. Miss Ethel Irving's dresses by Idare & Cie, 78, Wigmore Street, Cavendish Square, W. 1. Miss Lilian Braithwaite's dresses by Esther, 5, Grafton Street, Old Bond Street, W. 1. Hat by Kosky. Miss O'Malley's dresses by Septimus, Ltd., 17, Mount Street, W. 1, and Marshall & Snelgrove, Oxford Street, W. Miss Ruth MacKay's and Miss Mercia Cameron's dresses by Madame Dee, 100, Bond Street, W.

General Manager Stage Director Stage Manager Assist. Stage Manager	For Leon M. Lion.	PERCY J. BARROW GEORGE MALLETT FRANCIS SERLE HENZIE RAEBURN
Manager	For Sir Charles Wyndham and Miss Mary Moore	HAROLD CARSON

THE TIMES

FRIDAY, JULY 12, 1918.

His Excellency Chi Lung is like to become as popular a favourite as his compatriot Mr. Wu. His rich silken robes and flaunting peacock's feather will endear him to the ladies. His slanting eyebrows and physiognomy of an exasperated cat will please all amateurs of the grotesque. We ourselves are fascinated by his prose style. It is a masterpiece of periphrasis. He cannot call a pen a pen; it is "your barbarian writing instrument." He scatters apophthegms and apologues as other men scatter cigarette-ash. "Silence is of the gods; only monkeys chatter"—this from so sesquipedalian a prosaist is delicious. His contempt for the fair sex is unmeasured. "The tongue of a woman is but three inches long, yet it may slay a man six feet high." So when women attempt to talk to him he turns his back and refers them to his secretary.

But it was the error of a Western barbarian to say *le style c'est l'homme*. His Excellency is not a bit like his style. His elaborate phrases conceal a nature of austere simplicity. He is moved by a single passion: gratitude to the man who has saved the tombs of his Excellency's ancestors. That man is dead, but his son lives, and has married a lady with a secret. She has kodaked a confidential document of his Excellency's and given it away to the Press. (Pass the details: it was to save a disreputable mother.) Suspicion has fallen upon her husband, a young diplomatist, and, the F.O. insisting on his resignation, he is a ruined man. You suppose the lady will own up. Fear impels her, for evidently the exasperated cat knows her secret, quite apart from the voice of conscience. Further, she is played by Miss Ethel Irving, a sure warrant for a big scene of tense and then explosive emotion. The big scene you duly get (and finely played it is by Miss Irving), but not precisely the scene you have been expecting. Just as the lady is about to blurt out the truth his Excellency takes the words out of her mouth and her offence upon himself. It is all for the sake of the tombs of his ancestors. He has even bought a kodak (for which he reserves one of his choicest periphrases) to make good his self-accusation. The F.O. is satisfied, the husband reinstated, the wife's secret buried for ever, and his Excellency takes his peacock's feather, his silken robes, and his apophthegms back to Peking. He is played with sustained gusto and perfect finish by one of the authors of the play, Mr. Leon Lion.

Perhaps Western barbarians will feel a little uncomfortable about the wife. Her ethical situation is shady. Will she never tell? Voltaire asked, if your happiness depended on your touching a button which killed a mandarin at Peking, would you touch it or not? The wife has not touched the button, but she has let the mandarin himself touch it for her. His Excellency ought to give us an apophthegm for that delicate case. . . . Meanwhile, moral problems apart, the play is immensely amusing, and was received last night with enthusiastic applause.

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The Weekly Dispatch

(117th YEAR.)

LONDON: Carmelite House, E.C. 4.

JULY 14, 1918.

* * *

I wonder whether the authors of "The Chinese Puzzle" intended the Chinese diplomat, the Marquis Chi Lung, who talked so much through the scenes of their play, to be as funny as he appeared. His assumption of simple dignity was gloriously funny. How he chattered, and how he reproved his neighbours for attempting to do likewise. I saw the amused faces of some Chinese gentlemen in the audience. I wondered what they thought. Personally, when I see Chinese in a play I like them best when they are of the type of "Mr. Wu," or of the men in "The Cat and the Cherub," or the owners of the opium den in the China Town scene in the Alhambra revue. I like the creepy samples.

* * *

It is not easy to believe all that happens in "The Chinese Puzzle." Ethel Irving plays the part of a young girl engaged to the son of Lilian Braithwaite. Her mother (with a shady past) forces her to do a trick (concerning important papers) which injures the young fellow she eventually marries, and this brings about the interference of the Chinese diplomat, who finds that by a sacrifice of himself he can save the young man and thus repay a moral debt which he owed his father. There are heaps and heaps of other things happening in the play which the audience liked very much. But I had no belief in the story, and I wanted to see a Chinaman like that great, strong, inscrutable, man in "The Cat and the Cherub," or like "Mr. Wu," when he had little to say.

* * * J.W.

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ROYALTY THEATRE

Dean Street, Shaftesbury Avenue, W.

Lessee - - - - - Mr. J. E. VEDRENNE

Under the Management of Messrs. VEDRENNE & EADIE

JULY 15th, 1918.

Dear Sir,

I beg to inform you that on *Saturday, July 20th*, Messrs. VEDRENNE & EADIE will present

THE TITLE

BY ARNOLD BENNETT

The curtain will rise at **8** punctually.

For Cast and particulars see overleaf.

I trust you may be able to be present. In the event, however, of your not being able to do so, will you kindly return voucher **at your earliest convenience,** and much oblige.

Yours faithfully,

DOUGLAS LOWE,

Business Manager.

THE TITLE

A New and Original Comedy, in Three Acts,

By ARNOLD BENNETT

Mr. Culver	Mr. C AUBREY SMITH
John Culver	Mr. LESLIE HOWARD
Tranto	Mr. MARTIN LEWIS
Sampson Straight	Mr. NIGEL PLAYFAIR
Mrs. Culver	Miss EVA MOORE
Hildegard Culver	Miss JOYCE CAREY
Miss Starkey	Miss GERTRUDE STERROLL
Parlour Maid	Miss ARCHIE VARRE

The action of the Play takes place at Mr. Culver's House in London.

The Play produced by WILFRED EATON

ROYALTY THEATRE.

"THE TITLE."

By ARNOLD BENNETT.

Mr. Culver	C. Aubrey Smith
John Culver	Leslie Howard
Tranto	Martin Lewis
Sampson Straight	Nigel Playfair
Mrs. Culver	Eva Moore
Hildegarde Culver	Joyce Carey
Miss Starkey	Gertrude Sterroll

When he works for the stage Mr. Arnold Bennett does not take himself too seriously. We don't complain. We will believe that he is right. At any rate, while he amuses us so well, it would be folly to ask for solider stuff. In the volleys of easy jibes which he has let off here, and few things known to humanity—or London at least—escaped a scratch, there was one for the "high-brow novelist." But that Mr. Bennett we do not here meet. His brow is of only human elevation—or now and then a little of the feline cast. He is out, indeed, for satire. Probably he could not write anything without a satiric strain. Nobody was ever less like Puck, but "Lord, what fools these mortals be" is the fundamental article of his faith. So first of all his play is a topical satire, not fierce, not bitter, without a spark of indignation, satire to be taken after meals, a real revue without music, and a jolly good one. Secondly, it is satiric comedy with human nature in general for its game, light of touch, sketchy, with characters that hardly trouble to be real, but full of swift fun. And altogether it makes a mighty diverting entertainment.

As for the satire, no use to ask what comes into it. Quicquid agunt homines—whatever gets into the papers Mr. Beunett has his eye on. The specific subject, titles and the honours' list, furnishes the framework, but the real theme is Oxenstiern's old one, "With how little wisdom the world is governed." The aims of our Government, its methods and manners and customs, get the loudest thwacks from the jester's bladder. War Cabinet, the noble army of controllers, the glorious company of women clerks all have their turn. You cannot expect to escape something about food and something more about servants, and a trifle on medical boards. But the catalogue grows tedious, which the play never does. As for the human comedy, it is mainly of married life and the wiles of the wife who knows what she wants, eked out by a trifle about the way of a modern man with a maid. The men came off second best. Mr. Bennett did not bother to make very much of them. But he was interested in the wife, and gave us great sport with her.

TO BE OR NOT TO BE.

Incidentally you have to hear a good deal about newspapers. There was a young fellow, Tranto, with many uncles who between them owned all the London Press. He had one paper all his own, in which he published very popular slashing articles by one Sampson Straight. They were written by Hildegarde Culver, the sweet young daughter of the Controller of Accounts. We did not for a fleeting instant believe in the guileless Hildegarde as a modern Cobbett, but it was no matter. Her father, who was an honest man, was offered a baronetcy. He expressed views as mordant as Sampson Straight's own on the honours list, expounding that places were found in it for respectable people in order to make the public swallow the rest, those who had bought titles or who had to be bribed with titles, and so forth. So he was resolved to decline.

But Mrs. Culver wanted to be Lady Culver, and through a brilliantly-managed act she set herself to beguile, cajole, bully Culver into accepting. It was a hard fight, but he might have won if his private secretary, a woman of iron, had not delivered an altimatum. It was her ambition to be secretary to a title, and if he refused one she would go to a peer. Then the poor man yielded. The thesis, you see, rather an old-fashioned thesis for so modern a man as Mr. Arnold Bennett, is that women are more anxious for titles than men. It was perhaps invented originally as an unscrupulous concealment for masculine vanity.

The last act suffered a little from lack of matter, and Mr. Bennett's ingenuity did not quite disguise the weakness. The Culver children revolted, true modern youth, against the baronetcy. To Hildegarde's threat of leaving home Mrs. Culver was defiant. But when John declared that if he was to be the son of a baronet he would go into the Air Force instead of the Garrison Artillery and seek "a short life and a merry one," the mother capitulated. The baronetcy should be declined. But, of course, it had to be accepted, to preserve the satiric flavour. Mr. Bennett saw this, but the device he hit upon, too complex for summary here, was rather laboured satire.

To-Night, Thursday, August 1st, 1918,
and Every Following Evening at 8 o'Clock.

In conjunction with Vedrenne and Eadie,
Frederick Harrison presents

The Freedom of the Seas

A Play in Three Acts by
Walter Hackett.

The Characters are in the Order of their Appearance.

George Smith	Dennis Eadie
Horatio Gamp	Vincent Sternroyd
Daniel Harcourt	E. Holman Clark
Stanley Bolton	Tom Reynolds
Phyllis Harcourt	Billie Carleton
Harry Jackson	Randle Ayrton
Nils Bergstrom	James Carew
Ginger Brown	Charles Groves
O'Hara	Henry Scatchard
Adoniram Wallace	Sydney Valentine
Jenny Weathersbee...	Marion Lorne
Lt.-Commander Claude Sullivan, R.N.	Dennis Wyndham

Act I. ... ... Offices of Harcourt & Harcourt, in Lincoln's Inn Fields, 1915
Act II. ... ... On Board the Tramp Steamer, "Marion May," 1918
53° 25′ N. Lat.; 11° 20′ W. Long.
Act III.—Scene 1 ... ... The Same Scene 2 ... ... The Same

The Curtain will be lowered for one minute between Scenes 1 and 2.

Stage Director ... ... Wilfred Eaton

HAYMARKET
Manager
HARRISON

Thursday
Evening

Aug 1

Orchestra Stl 10/6
Tax 1/6

No. J 21

This to be retained

This ticket is issued subject to the right of the Management to make any alteration in the Cast that may be rendered necessary by illness or other unavoidable cause.

The Weekly Dispatch
(117th YEAR.)

LONDON: Carmelite House, E.C. 4.

ORIGINAL DISPATCH

AUGUST 4, 1918.

With such a breezy title as "The Fr dom of the Seas" and such a breezy " dog" as Sydney Valentine makes captain of the tramp steamer, it will strange if Walter Hackett's play does earn much popularity at the Haymark Theatre. How that sea captain enj swallowing grog is in itself an enterta ment. He rules his crew, if not the wav by the influence of grog, and above storm of the wind and shells his voice ro in command, and orders more grog. H his ship comes through the plot to sink is the real thrill of the drama, and w an added intensity in the last act, to the audience, the finish was a "migh punch." The love story affects character of the play very little. Den Eadie as a stupid fellow grown into a na hero was not convincing, nor did he, the balance, seem to deserve so charmin heroine as Billie Carleton. She, Mar Lorne, James Carew, and Charles Gro were all good in what they had to do, shared with Sydney Valentine the hono of the evening.

* * *

AIR RAID WARNINGS.

Arrangements have been made for warning of a threatened air raid to be communicated by the Military Authorities to this Theatre.

On receipt of any such warning the audience will be informed with a view to enable persons who may wish to proceed home, or to secure better shelter, to do so.

The warning will be communicated as early as possible before any actual attack can take place. There will, therefore, be no cause for alarm or undue haste. Also to give any Naval and Military Officers whose duty requires them to go to their posts, the opportunity of immediately leaving the Theatre for this purpose.

Those who decide to leave are warned not to loiter about the streets, and if bombardment or gunfire commences before they reach home they should at once take cover.

The tiers and the main portion of the ceiling of the Theatre being constructed of steel and concrete, danger from falling shrapnel is remote, but those who desire more shelter than the Auditorium affords would find it in the Corridors, Bars, Staircases, etc., as follows:—

In the **Upper Circle** and **Gallery**, the staircase corridors on each side, the two staircases leading to the street, and the Refreshment Bar at the back of the Upper Circle.

In the **Dress Circle**, the corridors on either side, the small stairways at the ends of these, and the two staircases leading to the main entrance. A few could be accommodated in the Ladies' Cloak-Room and the Refreshment Bar.

In the **Stalls**, the "Exit" Corridor on the right-hand side of the Stalls facing the Stage, the Corridor and the Refreshment Bar under the Stalls, and the Ladies' Cloak Room.

In the **Pit**, the Refreshment Bar, the stairway leading to it, and the corridors leading to the street

All the positions indicated are entirely covered with steel and concrete.

THE TIMES

FRIDAY, AUGUST 2, 1918.

y did they want to scuttle the tramp ner Marion May? Or if they didn't want uttle her, what banky-panky, precisely, did mean to be up to with the cargo? And he cargo nitrates or rubber or rocks? Like song the sirens sang or what name Achilles ned when he dwelt among women, these uzzling questions, but not beyond conjec-

We may, however, comfortably leave unanswered, as they sufficiently serve their ose in providing the playgoer with the ing spectacle of villains sending wireless messages to U-boats, and being outwitted r. Eadie as a sub-lieutenant, R.N.V.R., who, he was a lawyer's clerk was a dab at g aerosties. Also there are the humours mp shipwrecked travellers, bo'suns, Irish rds, and other maritime delights, but the un is the skipper. He is always roaring for grog; save when he is quoting from the d book" (which reveals many hitherto un-cted texts in support of grog) or (after ing three wives) betraying a heart still soft he fair. Played with the breeziest and est gusto by Mr. Sydney Valentine this er is the terror of the ship and the joy of iece.

It is only fair to say that Mr. Valentine has a pull over Mr. Eadie *ex officio*, as it were, because a generation educated by Mr. W. W. Jacobs is prepared to believe anything about skippers, whereas the conversion of a blundering, simple-minded lawyer's clerk into an authoritative, resourceful Naval officer takes some swallowing. There is a good idea, to be sure, in this part of Mr. Eadie's, none the worse for being by no means new, the idea of a simpleton being strung up to master his congenital defects and prove himself a man, but we fancy it wants more careful development ("finer shades," the three Miss Poles would say) than the actor has the chance of giving it. Mr. Hackett, wily old theatrical hand that he is, prefers the orthodox stage method of marked contrasts to fine shades, or anything like a real "psychology" (blessed word); his simpleton thus starts as a sheer idiot who could never, in fact, have metamorphosed himself into a man. Why will not our playwrights give their public credit for appreciating delicate *nuances*? Novelists do it freely, and, we believe, sell none the worse. Mr. Holman Clark (whose make-up, as usual, is a masterpiece, contrives to give a touch of fresh drollery to that old stage "property," the comic solicitor; Mr. James Carew and Mr. Randle Ayrton offer a pleasing pair of villains; the ladies, Miss Marion Lorne and Miss Billie Carleton, have merely to be sprightly, and are.

LONDON PAVILION,

Proprietors: LONDON PAVILION, Ltd.

Manager ... ... FRANK GLENISTER

"THE CENTRE OF THE WORLD."

Telephone 3886

July 31st, 1918.

Mr. Charles B. Cochran requests the pleasure of the presence of your Dramatic Critic on

SATURDAY EVENING, AUGUST 3rd, 1918,

at 8,

when he will present

"AS YOU WERE!"

A Fantastic Revue by ARTHUR WIMPERIS

Adapted from Rip's "Plus ça Change."

Music by HERMAN DAREWSKI and EDOUARD MATHÉ

Staged by Frank Collins Dances arranged by A. H. Majilton

Costumes by Paul Poiret of Paris, Madame Elspeth Phelps and Alias

Alice
DELYSIA

John
HUMPHRIES

Leon
MORTON

MONA VIVIAN CLIFFORD MORGAN

DAISY HANCOX HAROLD BRADLY

Stafford Moss Dimitri Vetter Charles Rose Jo Monkhouse
Mai Bacon Pepita Bobadilla Hilda Dick Billie Eade
Ellaline Fenton Norcena Feist May Flower Mona Fraser
Kathleen Maude Iris Rowe Meum Stewart Irene Thomas
Hilda Williams

When you scan the history of the London Pavilion, you read an epitome of the history of the variety stage. Here almost every "great" artist of the Victorian age graduated. Here Arthur Lloyd sang of "The German Band" and its tragical influence on an English home; here George Leybourne recounted the adventures of the redoubtable "Champagne Charlie"; here Macdermott assured the world that "We don't want to fight—but, by Jingo, if we do"; and, again, foresaw the *entente cordiale*, of which the Pavilion is to become a corner-stone, with his adaptation of the Boulanger chant, as "Jubilation Day." Hither flocked fashionable London to consider Charles Coborn's realistic studies of East-end life, as in "Two lovely black eyes," to laugh through its tears at Jenny Hill's pathos and humour—finally, the largest and strangest crowd of all, to congratulate little Dan Leno on the honour of his Command to Court. The King, at last, had set the seal of Royalty on what might very well claim to be the most characteristic

The Weekly Dispatch

(117th YEAR.)

LONDON: Carmelite House, E.C. 4.

AUGUST 4, 1918.

In the newly adorned and now very charming London Pavilion—opened last evening by Mr. C. B. Cochran—playgoers have got a new theatre with a new revue, both of which seem destined to secure great popularity. The light and dainty character of this playhouse and its comfort will certainly go a long way towards disposing an audience to enjoying the entertainment on the stage. Last night the entertainment made the comfort and brilliancy of the auditorium doubly welcome, for "As You Were" is clever, novel, witty, and tuneful and the stage mounting of it is wonderfully dainty.

* * *

The framework by "Rip," on which Arthur Mimperis hangs his amusing dialogue and lyrics, is concerned with a fat and humorous millionaire, who, discontented with the conditions of life at home, allows a wizard to provide him with the means of transferring himself to other lands in periods of way-back history. These episodes are in themselves amusing. They are amusingly written. They are provided with plenty of music, and, acted by a really clever company that includes Alice Delysia, Mona Vivian, Leon Morton, and John Humphries, they mightily pleased the audience.

* * *

Mr. CHARLES B. COCHRAN desires to emphasise the fact that the London Pavilion now assumes the style and circumstance of a West End Theatre. He hopes, therefore, that his productions, of which "As You Were" is the first of a series, will be deemed worthy of the notice of your Dramatic Critic.

Daily Mail

THE SOLDIERS' FRIEND.

EDITORIAL OFFICES, CARMELITE HOUSE E.C 4.
MONDAY, AUGUST 5, 1918.

THE NEW LONDON PAVILION.

London has a new playhouse in the London Pavilion in that Continental-looking hub called Piccadilly-circus, and in its new playhouse it has a new revue Continental in origin—for it is the work of "Rip," famed in Paris and elsewhere—a revue that is wittily treated and artistically launched.

The story matters little. Mr Arthur Wimperis, who has adapted "Rip's" "Plus ça Change" into "As You Were," is satisfied to make it the adventure of a man who, to escape the worries of to-day and home, resorts to magic pills, and is transferred now to France under Louis XIV., now to Hunland in the Middle Ages, and yet again to ancient Athens. It is whimsical, if not new, and it certainly is fantastic. Mr Herman Darewski has added many new numbers to the score of M. Edouard Mathé, and Mr. C. B. Cochran has mounted the "show" with exceptional taste and with frocks and frills that are the daintiest seen for many a day. What wonder, therefore, that a company headed by Miss Alice Delysia, Mr. Léon Morton, and Mr John Humphries, who excel in presenting the humour and novelty of revue, succeeded in charming the audience on Saturday? And mention must be made of the personal triumph of a new-comer, Miss Mona Vivian, both by herself and in company with Miss Daisy Hancox.

T. W.

DELYSIA

"in the centre of the World"

LONDON PAVILION

Telephone:
GERRARD 9437

QUEEN'S THEATRE,
SHAFTESBURY AVENUE,
W. 1.

Licensed by the Lord Chamberlain to Alfred Butt
Lessee and Manager . PERCY HUTCHISON

1st August, 1918.

SIR ALFRED BUTT and MR. PERCY HUTCHISON present their compliments and request the pleasure of your representative's presence on Monday Evening next, August 5th, 1918, at 8 o'clock punctually at the first London performance of

"The Luck of the Navy"

A New Spy Play of Naval Interest, in Three Acts,
By CLIFFORD MILLS

The Cast:

Lieutenant Clive Stanton, V.C., R.N. ...	PERCY HUTCHISON
Sub-Lieutenant Louis Peel, R.N. ...	A. B. IMESON
Engineer-Commander Perrin, R.N. ...	C. F. COLLINGS
Midshipman Wing Eden	PATRICK LUDLOW
Admiral Maybridge, R.N. (*retired*) ...	ALFRED BISHOP
François	TREVOR SPENCER
Schaffer	EDWARD O'NEILL
Briggs	TOM REDMOND
Police Inspector	H. A. MATHER
An Airman	JOHN BYRON
Mrs. Gordon Peel	RUTH MACKAY
Cynthia Eden	MARY GLYNNE
Dora Green	ELSIE STRANACK
Anna	MARY BYRON
Maidservant	VIOLET HARLEY
Newspaper Boy	BARRY LIVESEY

(By kind permission of Miss Italia Conti)

British Bluejackets and Police Officers.

Time: During the present War (late Summer).

Act I. Stanton and Peel's Apartments at Dunton, a town on the East Coast. Time: Afternoon.

Act II. The Lounge at "Hillside," Mrs. Peel's house at Brookbridge, about two miles from Dunton. Time: About a quarter to seven in the Evening.

Act III. The same. Time: Shortly after dinner.

The entire action of the play takes place between the hours of 3 o'clock in the Afternoon and 10.30 the same Evening.

THE TIMES

TUESDAY, AUGUST 6, 1918.

Just as the devil ought not to have all the best tunes, so we don't see why German spies should have all the best frocks. Yet they generally do in these spy-plays—another instance of our foolish English indulgence to the enemy in our midst! But, perhaps, in the present instance, it is only Miss Ruth Mackay's artfulness, for a woman who, on the stage, can plot to chloroform a British naval officer after dinner, and pack him quietly off by aeroplane to Berlin, must be easily capable, off it, of wheedling the smartest gowns out of Lucile's.

The cleverest and best-dressed women, however, have a weak spot somewhere, and this one's weakness is screens. She has screens all over her magnificent lounge—screens for German spies to listen behind, screens to conceal the helpless forms of drugged naval lieutenants, and, unfortunately, screens also behind which the British Navy may overhear Teutonic gutturals and thus learn that it is foully betrayed, and screens which hide midshipmen while they signal S.O.S. to rescue-parties of jolly Jack Tars, headed by jolly admirals (retired, but vigorous). Evidently these screens are "the luck of the Navy," and the Navy would seem to need a good deal of luck if its officers are all so foolish as Lieutenant Percy Hutchison, who, after writing the keyword to his secret orders on his sweetheart's photograph, gives it back to her with remarks exactly calculated to make her hand it over to the nearest villain. Oh, my aunt!—as the gallant lieutenant is himself fond of saying. All the same, the play provides plenty of innocent, ingenuous amusement throughout, and, in particular, a richly comic scene between Mr. Alfred Bishop, as the retired admiral, and a delightful midshipman (the S.O.S. one aforesaid) delightfully played by Master Patrick Ludlow.

In the interval Mr. Hutchison read an inspiriting message from the Prime Minister, with the refrain of "Hold fast!" which the house heartily cheered by way of prelude to equally hearty cheers for play and players.

"THE LUCK OF THE NAVY" AT THE GARRICK.

May 5 1919

The opening of Mr. Owen Nares's season of management at the Queen's involved the disappearance for the time being of *The Luck of the Navy*, as no other London theatre was then available to which to transfer it.

Now, however, that *Cyrano de Bergerac* has migrated to Drury Lane, the Garrick is left free, and Mr. Percy Hutchison and Sir Alfred Butt have lost no time in reviving the play. One had thought that spy dramas had had their day, and had expired with the signing of the armistice, but the production of the *Black Feather* at the Scala and the revival of *The Luck of the Navy* seem to suggest that the public have still a corner in their hearts for this class of entertainment, particularly if the spy is of the feminine variety. Certainly the revival was welcomed with great enthusiasm last night—partly for the cheery methods of Mr. Hutchison as the naval officer, who does foolish things, but remains a hero to the last; partly for the charming performance of Miss Winifred McCarthy, who has succeeded Miss Mary Glynne as the typically English heroine; but above all for the richly humorous scene between Mr. Alfred Bishop as the retired admiral, and Mr. Patrick Ludlow as the precocious midshipman.

"THE LUCK OF THE NAVY."

Spread June 12 1919

A large audience gave a hearty welcome to Mr. Clifford Mills's spy-play, *The Luck of the Navy*, on Saturday afternoon at the New Theatre, to which it has been transferred from the Garrick, after having been originally produced at the Queen's Theatre last August. Mr. Percy Hutchison still plays the breezy

THEATRE ROYAL DRURY LANE, LIMITED

MANAGING DIRECTOR ARTHUR COLLINS

Mr. Arthur Collins and Mr. J. L. Sacks request the pleasure of

[illegible] Waters 's

Presence on

Wednesday, August 28th, 1918

At **7.30** p.m. prompt

to witness the Production
For the First Time on any Stage of

"SHANGHAI"

A New Spectacular Operette in Two Acts
BY
WM. CAREY DUNCAN and LAURI WYLIE

Music by ISIDOR WITMARK

Produced by WILLIAM J. WILSON

Should you or your representative be prevented from being present, the immediate return of the enclosed Ticket will be esteemed a favour.

CHAS. F. TAYLOR,
Business Manager.

WEDNESDAY, AUGUST 28th, at 7.30

J. L. SACKS, Ltd., *by arrangement with* ARTHUR COLLINS

Present

"SHANGHAI"

CAST OF CHARACTERS

The Characters appear in the following order.

Fee Fum	*(A Chinese Herald)*	**Mr. DENNIS HOEY**
Fo Pah	*(A Chinese Policeman)*	**Mr. EWART DRAKE**
Zu Zu	*(Sen Sen's Bridesmaid)*	**Miss LOUIE BROOKS**
K. Pete Dark	*A couple of Curious Crooks*	**Mr. RAY KAY**
Flash Pansy		**Miss BETTY BUSH**
Constance Keys	*(An American Authoress)*	**Miss JOAN HAY**
Algernon Bay	*(Of Bay's Tours)*	**Mr. BERT COOTE**
Wong Ho	*(A Chinese Philosopher)*	**Mr. HARRY CLAFF**
Kin Foo	*(A Chinese Nobleman)*	**Mr. HARRY DEARTH**
Fan Tan	*(Sen Sen's Maid)*	**Miss DOROTHY BRUNTON**
Hu Du	*(Just a Hoo 'Doo)*	**Mr. ALFRED LESTER** (By permission of C. B. Cochran, Esq.)
Ah Sing	*(Captain of "Marskee")*	**Mr. FRED WRIGHT**
Sen Sen	*(Daughter of Wong Ho)*	**Miss BLANCHE TOMLIN**
Première Danseuse	- -	**Miss IVY SHILLING**
Premier Danseur	- -	**Mr. PAUL JAKOVLEFF**

Sing-Song Girls, Tea Girls, Bridesmaids, Populace, Attendants, etc.

SYNOPSIS OF SCENERY.

ACT I.

Scene — A Street in Shanghai (R. McCleery)

ACT II.

Scene 1. — Aboard the Junk "Marskee" (Bruce Smith)
Scene 2. — The Buddha on the Hill (Ryan)
Scene 3. — A Secret Passage to the Temple (Bruce Smith)
Scene 4. — The Temple of the Green Jade God (R. McCleery)

SYNOPSIS OF MUSICAL NUMBERS.

Additional Lyrics by Adrian Ross
Additional Numbers by Howard Carr

ACT I.

1. "A Shanghai Street" ... ... (*Chorus*)
2. Song and Chorus "Maidens, in your youth and beauty" (*Zu Zu and Girls*)
3. Quartette "You stick to me, dear" (*Constance, Algernon, Dark and Flash Pansy*)
4. Recitative and Song "The Wise Wong-ho" (Music by Howard Carr) (*Wong Ho and Coolies*)
5. Song "Here's to your health in tea" ... ... (*Kin Foo and Chorus*)
6. Musical Monologue "I've a hankering" (Words by Oscar Asche; Music by Grace Torrens) (*Hu Du*)
7. Duet "In Shanghai" ... ... (*Hu Du and Fan Tan*)
8. Duet "Wiggle Waddle" (Music by Howard Carr) (*Constance and Algernon*)
9. Entrance and Recitative ... ... (*Sen Sen and Kin Foo*)
10. Song "Just for you" ... ... (*Sen Sen*)
11. Wedding March and Eccentric Dance
12. Finale ... ... (*Ensemble*)

ACT II.

1. Chorus ... ... (*Sailors*)
2. Song "Chinese Sailor Man" ... ... (*Ah Sing and Chorus*)
3. Song "When you hear that home, sweet home" (*Wong Ho and Chorus*)
4. Song "Love's Lullaby" .. .. (*Sen Sen*)
5. Duet "I'm in love with all the world" ... ... (*Sen Sen and Kin Foo*)
6. Song ... ... (*Hu Du*)
7. Song "The Goblins' Glide" ... ... (*Fan Tan*)
8. The Ballet of the Green Jade God
   - The Worshipper .. .. .. Paul Jakovleff
   - The Spirit of the Green Jade God ... Ivy Shilling
9. Finale ... ... (*Ensemble*)

Orchestra under the Direction of Mr. MAURICE JACOBI.

All the Costumes specially designed and supervised by Comelli.

The Weekly Dispatch

(117th YEAR.)

LONDON; Carmelite House, E.C. 4.

SEPTEMBER 1, 1918.

* * *

Drury Lane Theatre looked very bright on the first night of "Shanghai." There was a newly painted front to welcome the audience to the entrance, and there was a very happy-looking audience inside to welcome the new American musical play. Anzacs turned up in great force. They came there, of course, to see the entertainment, but they came also because two great favourites from the antipodes—Ivy Shilling and Dorothy Brunton—were in the company. Dorothy Brunton is a charming young actress with a delightful voice, a very pleasing personality, and a real sense of the stage. There is nothing of the promoted chorus girl about her. She *can* act, she can sing, she can dance. How the Anzacs did cheer her! Well they might; she was born in Australia, the daughter of an English scene painter who had settled in Sydney, and this was her first time in England.

* * *

And now for Ivy Shilling—the most wonderfully dramatic dancer on the English stage, the one dancer who can be compared with the greatest mime ever seen in England—I mean Karsavina, who appeared a few years ago with the Russians at Covent Garden. Ivy Shilling has now got a dance at Drury Lane that is nothing less than thrilling.

* * *

I do not understand why "Shanghai" should be described as an operette. It is attractive enough to be called a musical comedy (or a revue). It comes from America, and it has a score that includes ballads, waltzes, and rag-time tunes. In Harry Dearth and Blanche Tomlin, in the rôles of hero and heroine, it has two singers as good as we get in grand opera. They have one duet of simply popular texture, the sort that got on street organs in the old days when such things disputed the roads with horses and taxis. It is called "I'm in Love With All the World." Every boy in the Army and every girl that loves a soldier will sing that song.

* * * J. W.

WYNDHAM'S THEATRE.

CHARING CROSS ROAD, W.C.2.

LEICESTER SQUARE Underground Station is next door to this Theatre.

UNDER THE MANAGEMENT OF

FRANK CURZON and GERALD du MAURIER

Thursday Evening, August 29th, 1918, at 8,

"THE LAW DIVINE"

A Comedy by H. V. ESMOND

Jack La Bas	H. V. ESMOND
Edie (*his Wife*)	JESSIE WINTER
Bill (*their Boy*)	JOHN WILLIAMS
Kate Hayne	MARGARET WATSON
Claudia Meriton	DORIS LYTTON
Daphne Gray	BARBARA HOFFE
Mrs. Gaythorne	MARIE ILLINGTON
Ted Campion	PAT SOMERSET
Nellie (*Servants*)	LESLEY WINTER
Elizabeth (*Servants*)	DOROTHY CHARLES

The incidents occur in Jack La Bas' House in Hampstead.

With the exception of a period late in the evening, when Jack Le Bas takes the boys to a theatre, the action of the Play is continuous.

The Curtain will be lowered three times, the first two intervals being of six minutes each, and the last, a short one, of two minutes only, during which latter interval the Members of the Audience are kindly requested to keep their seats.

Miss Jessie Winter's Gowns by ESTHER, LTD., 5 Grafton Street, W. 1.
Miss Margaret Watson's by MAUD MOORE, 55 Brompton Road, S.W.
Other Ladies' Gowns by HANDLEY SEYMOUR, 47 New Bond Street, W.

The Play produced by the Author.

MATINEES EVERY WEDNESDAY and SATURDAY at 2.30.

MUSIC.

The CONCERT SEXTETTE, under the direction of ERNEST BUCALOSSI, will play selections from the following:

1. SELECTION from "MANON LESCAUT" ... *Puccini*
2. MORCEAU, "AUBADE" ... *A. d'Ambrosio*
3. PIÈCE ROMANTIQUE E GAVOTTE ... *Chaminade*
4. LULLABY ... *Edward Elgar*
5. DANSE, "PERSÄNNE" ... *Guiraud*
6. SONGS { a. "WAIT" / b. "THE PERFECT LOVE" } ... *Guy D'Hardelot*
7. VIOLIN SOLOS (ERNEST WHITFIELD)—
   a. Song, "'Tis not because" ... *Ernest Bucolossi*
   b. "To a Wild Rose" ... *McDowell*
8. PIANO SOLO (by the COMPOSER), "VALSE CAPRICE" ... *H. Petersen*
9. 'CELLO SOLO (PERCY FORREST), SERENADE ... *W. H. Squire*

Under arrangements approved by the Commissioner of Police, the Audience will be informed when an Air Raid is impending, and also to give any Naval or Military Officers, whose duty requires them to go to their posts, the opportunity of immediately leaving the Theatre for this purpose. This will be indicated by turning up the Electrolier in the Auditorium for the space of one minute. Should the warning be received during an interval an announcement will be made from the Stage. The "ALL CLEAR" notice will be similarly indicated immediately it comes through.

Stage Manager	W. T. LOVELL
Acting Manager	J. E. HOUSTON
General Manager	T. B. VAUGHAN

THE TIMES

FRIDAY, AUGUST 30, 1918.

A lady in the play who has had three husbands, and therefore speaks with authority, says they only keep straight for x years (we forget her evaluation of x); thereafter they either take to drink or run after other women. So, when it is explained that Jack, the husband of Edie, does not drink, you know the rest. But it is not so much Jack's fault as Edie's. She is too busy. War work absorbs her. She is so sorry for everybody, you see, in these trying times, and feels she must do things—address envelopes, sit on committees, pack and unpack parcels—all day long and half the night. So Jack, poor thing, is the neglected husband. (Note how the war has turned the old story topsy-turvy. It used to be the husband who was busy and the neglected wife who fell a prey to the nearest Don Juan.) The neglected husband does not exactly fall a prey. He has not even kissed the other woman, or so he says. One kiss, however, he does at last accomplish *coram populo*. But, thank Heaven, the sanctity of the home is only for a moment imperilled. There are boys there, big, noisy boys, home on short leave, who simply couldn't stand a dad who was false to mummy. Besides, somebody tells mummy about the other woman.

Mummy's course is very simple. She puts on her most diaphanous gown and reminds dad of the fun they had years ago on their honeymoon. No more war-work, but champagne for supper and, generally speaking, *la joie de vivre, olé, olé!* We leave the pair arranging a second honeymoon, and evidently purposing to live happily ever afterwards. Nobody seemed to bother about the other woman, who was really quite nice. After all, *bocca baciata non perde ventura*, and perhaps she went off to be the heroine of some other play.

Meanwhile, the audience was evidently well pleased with this one, because the boys were really jolly boys, and because the sentiments of the grown-ups were of a sort which no one has any difficulty in understanding, and because the happiness of the British home was preserved, and because the acting was very good all round.

Wyndham's Theatre, under the management of Frank Curzon and Gerald du Maurier, is a house where the playgoer can always depend upon seeing the best of acting, and in the new play, "The Law Divine," by H. V. Esmond, the acting is well-nigh perfect. It is almost too good for the play, for the play is all about a dear, good woman who was so taken up with war work (sewing shirts for soldiers) that she just forgot all about her middle-aged husband (very serious, sensitive, and sentimental) at home, who, being neglected, loved for a moment like bolting with a sympathetic widow. Of course when the wife had her attention called to her neglect of her husband she started making-up to look her pretty self again. Jack was led home a happier man than ever, and the war work committee lost Edie's help. Jessie Winter had no trouble in changing from the worker to the charming woman. Barbara Hoffe would have won the love of any lonely soul, and Doris Lytton was in this play as she is in all plays—sincere, delightful, and charming. No wonder "The Law Divine" had a good reception.

* * * J. W.

ST. MARTIN'S THEATRE

(Adjoining Ambassadors Theatre),

WEST STREET, CAMBRIDGE CIRCUS, W.C.

Licensee - B. A. Meyer. *Sole Lessee* - Charles B. Cochran

Telephone: Gerrard 1243 and 3416.

:: :: ::

August, 1918.

Mr. Andre Charlot requests the pleasure of your company on

TUESDAY EVENING, the 27th AUGUST,

at the First Performance of

"THE LIVE WIRE."

The Curtain will rise at 7.45 o'clock punctually

The necessary Voucher for presentation at the Door is enclosed. In the event of your being unable to be present Mr. Charlot will be glad if you will kindly return the Voucher as early as practicable.

Business Manager for Andre Charlot.

P.T.O.

ANDRE CHARLOT

PRESENTS

"THE LIVE WIRE,"

A SPY PLAY, in Three Acts, by

SYDNEY BLOW and DOUGLAS HOARE.

CAST

(In the Order of their Appearance):

Mulligan (Butler to Sir Hartley Merstham)	GEORGE SHELTON
Betty Chester (Private Secretary to Sir Hartley Merstham)	HILDA TREVELYAN
Sir Hartley Merstham (Proprietor of "The Live Wire")	C. M. HALLARD
Christina Anderson	HELEN MORRIS
Mervyn Chester (Leader Writer on "The Live Wire")	ALEX SCOTT-GATTY
Inspector Woods (Of the Padshire Police)	HENRY DEAS
P.C. Weldon (Of the Padshire Police)	ALBERT SIMS
Wilfrid Carpenter (Chips)	DONALD CALTHROP
Gibson (A Commissionaire)	W. FORD HAMILTON
Inspector Dew (Of Scotland Yard)	LEONARD CALVERT

The Play produced by DION BOUCICAULT.

THE TIMES

SATURDAY, AUGUST 31, 1918.

The proprietor of *The Live Wire* must be worth knowing. He is his own editor. We think he is seen at his best at the solemn moment when "the proofs have arrived." Not that he deigns to correct them, but he has a way of dropping an encouraging word to the writers which would make him the idol of any newspaper office in Fleet-street. One of the writers is a lady, whose style he so much admires that he makes her an offer of marriage. When she is by-and-by denounced to him as a German spy, he buries his face in his hands, and says, "This is, indeed, a blow." It is more than that, it is a stroke of irony, for his newspaper is for the time being wholly devoted to the topic of German spies. Now the lady has been run to earth by a youngster who makes a hobby of spy-hunting, and is also himself being hunted, as he has escaped from prison. He is being hunted by (of course, blundering) police, and also by another member of the *Live Wire* staff. Which of these three do you suppose was really the German spy? You have seen No. 1 denounced as a spy by No. 2, and No. 2 identified by No. 3 as an escaped convict; what does the proprietor do? Why, he says in heart-broken but stern tones, "bring me the files." To turn over the files with one hand while the other is laid upon the telephone to Scotland Yard is, for the proprietor, the work of a moment. The search reveals that the real German spy is No. 3! His leading articles have covered a code addressed to the enemy. What aggravates his guilt (and leads to his detection) is his abominable habit of interlarding his English with French phrases. For our part we find this even more difficult to forgive than his secret communication with his own countrymen. It is rare indeed to find a play, written ostensibly to amuse, not only affording valuable information about the inner life of our newspaper offices and the tender hearts of their proprietors, but ruthlessly exposing one of the worst of modern literary vices. Miss Helen Morris, Mr. Donald Calthrop, and Mr. Scott-Gatty are Nos. 1, 2, and 3, and all equal to the occasion. Mr. Hallard is inimitable as the newspaper proprietor—to hear him say, "Sir, I am a man not easily bluffed," is a liberal education. There are pleasant contributions to the general entertainment by Miss Hilda Trevelyan and Mr. George Shelton.

The Weekly Dispatch

(117th YEAR.)

LONDON: Carmelite House, E.C. 4.

SUNDAY DISPATCH

SEPTEMBER 1, 1918.

The new play, "The Live Wire," presented by André Charlot at St. Martin's Theatre on Friday evening is best described as a "spy" play. It saves looking for other classification. Its authors, Blow and Hoare, have not to say whether it is drama or "crook." The "Highbrows" and the "Boneheads" can take their choice, and they will in either case be dull fellows if they do not get a good laugh from this merciless, and latest, exposure of the spy tribe. The character in the tangled plot who eventually finds the Boche unravels the evidence against his man under great difficulties, for he is himself a convict (but innocent) just escaped from gaol. That handicap is, however, as nothing to him. He does the trick, and the audience thoroughly enjoyed seeing him do it.

* * J. W.

AMBASSADORS THEATRE

WEST STREET (Opposite the Palace Theatre), CAMBRIDGE CIRCUS, W.

Proprietors THE AMBASSADORS THEATRE LTD.

[illegible] H. M. HARWOOD

EVERY EVENING at 7.45

Monday, Friday and Saturday, at 2.30.

GERALD KIRBY and JOHN WYNDHAM

"TELLING THE TALE"

[illegible]

FRED G. CLOVER

FRANK [illegible]UTT

GERALD KIRBY

[illegible]

ACT I — HOTEL D'ANGLETERRE BEAUVAIS

[illegible]

ACT II — A FLAT AT 3[illegible] RUE DE LA VICTOIRE, PARIS

[illegible]

ACT III. — THE GARDEN [illegible]

Last night's new musical farce, "Telling the Tale," presented by Gerald Kirby and John Wyudham at the Ambassadors Theatre, is a merry affair with tuneful music by Philip Braham, and a plot that requires a lot of doors to let the characters appear and disappear in breathless haste. The plot, in fact, is the plot of Blow and Hoare's farce, "Oh! I Say," and has been altered just enough to make room for songs, dances, and chorus ladies. It has a pair of newly wedded young people in Nancy Gibbs and Denier Warreu, who are young enough and clever enough to make the very most of the centre of the stage, and it has handsome young Marie Blanche to play with spirit the part of the fascinating Parisian actress. Gerald Kirby dances and acts with effective energy, and if only charming Birdie Courtney had more opportunities to sing, smile, and dance all would be still more pleasing.

J. W.

* * *

THE COURT. 31/8/18

DAMAGED GOODS REVIVED.

The revival of Damaged Goods at the Sloane-square house on Saturday by Mr. James Bernard Fagan will perhaps afford a test of the drawing power of Eugène Brieux's pathological study as a dramatic work. The season at the St. Martin's, where the piece ran from the middle of March to the end of October last year, may have have been very much a succès de curiosité. The piece has often real dramatic quality in it, but it is not consistent drama, especially as regards the last act, with its entirely new set of characters except for the Doctor.

Serge Diaghileff's RUSSIAN BALLET

CLEOPATRA

Choregraphic Drama in One Act

Music by A. ARENSKY. *Choregraphy by* M. FOKINE. *Pas de Deux composed by* L. MASSINE. *New Scene by* ROBERT DELAUNAY, *executed by* A. WOLMARK. *Costumes by* L. BAKST. *Cleopatra's and Amoun's Costumes designed by* SOPHIE DELAUNAY *and executed by* C. ALIAS.

Cast—

Cleopatra	Mme. LUBOV TCHERNICHEVA
Amoun	M. LEONIDE MASSINE
Tahor	Mlle. LYDIA SOKOLOVA
Favourite Slave of Cleopatra ...	Mlle. FELIA RADINA
Favourite Slave of Cleopatra ...	M. ALEXANDRE GAVRILOV
High Priest of the Temple	M. L. KOVALSKI
The Bacchanale ... Danced by Mme. LYDIA LOPOKOVA (*Première Danseuse*)	

Grecian Women: Mlles. KOSTROVSKA, ALLANOVA, MURAVIEVA, MIKULINA, PAVLOVSKA, GRANTZEVA.
Grecian Men: MM. STATKIEVICZ, PAVLOV
JAZVINSKI, NOVAK, WOIZIKOVSKI, KOSTROVSKI, POTAPOVICZ, GRECULOVA, MASCAGNO,
Servants of the Temple: Mlles. POTAPOVICZ, GRECULOVA, MASCAGNO, NICOLAEVA
Egyptian Women: Mlles. ZALESKA, SLAVITZKA, ANTONOVA, EVINA, OLKHINA, ISTOMINA, CLARK, PETIPA. Egyptian Men: FERNANDEZ, RIBAS, MM. KOSTETZKY, KEGLER, OKHIMOVSKI, MASCAGNO
Syrian Musicians, Slaves, Attendants of Cleopatra, Servants of the Temple, People

Conductor Stage Manager	... (For the Russian Ballet) ...	M. HENRY DEFOSSE M. SERGE GRIGORIEV
Leader of the Orchestra		Mr. JOHN SANDERS
Musical Director of the Coliseum		Mr. ALFRED DOVE

ADRIAN C. BOULT will Conduct the first performance of "Cleopatra."

Daily Mail

THE SOLDIERS' FRIEND.

EDITORIAL OFFICES, CARMELITE HOUSE E.C 4.
FRIDAY, SEPTEMBER 6, 1918.

THE RUSSIAN BALLET.

The Russian ballet which visited Covent Garden seven years ago under the direction of M. Serge Diaghileff and astonished and delighted all who witnessed its performances, is back again, this time at the London Coliseum. The organisation is the same, but the company did not exhibit in its first day's work yesterday a personality on a level with that of the previous visit.

It is true that the stage management possesses the same high and artistic ideals, but "Cleopatra," that wonderful silent drama which fascinated seven years ago with its presentment of the savage magnificence of Cleopatra's Court, did not thrill as it used to do.

The second ballet presented, "The Good Humoured Ladies," is a complete contrast to the other. It is a light-hearted comedy with music of Domenico Scarlatti orchestrated and arranged for a plot by Goldoni. It is a merry jest, and in it, as in "Cleopatra," the two leading dancers of the company—Mlle. Lydia Lopokova and M. Leonide Massine—appeared. The company had an enthusiastic reception.

J. W.

The Weekly Dispatch

SEPTEMBER 8, 1918.

The Russian Ballet at the London Coliseum is a pleasing affair, but that is not how we described the Russian Ballet as we saw it at Covent Garden in 1911, 1912, and 1913. Then it was an amazing thing, a dramatic vision so marvellously conceived, so perfectly presented, that it left the great audiences at Covent Garden under a spell. Now the spell has flown. The defiant confidence of the men and women is no longer there. The great inspiring genius of Michel Fokine is not there, the man who looked as if he had walked out of the Quartier Latin of Murger's time. To have watched him teaching his people what he wanted, how he wanted it, was to see Art happening. His name is still on the programme of "Cleopatra," but "Cleopatra" no longer impresses. Michel Fokine is no longer there watching from the shadows at the side. It is the same ballet, with some of its magnificence. The flame is no longer on the pillars of the temple, the lights no longer appear on the green Nile. The inscrutable look has vanished from the face of the High Priest, his followers have disappeared; the throb of marching soldiers is no longer heard. Perhaps they have gone—like so many other things—with the war.

* * *

The other ballet presented by Serge Diaghileff on Thursday is an Italian comedy. "The Good-Humoured Ladies" is a happy, light-hearted affair, arranged to music of Demenico Scarlatti. It has a story that lends itself to dancing, and it awakens no serious emotions. The scene is a picturesque town near Venice. The people look like dainty Dresden china figures come to life, and they laugh and dance to the music of a spinet. It is not any more serious than the falling of a rose from a window into the water of the Grand Canal. The dances for this ballet suit Lydia Lopokova better than does the "Bacchanale" of Cleopatra, and its gaiety was helped by Leonide Massine.

* * * J.W.

255
London Coliseum
St. Martin's Lane, W.C.
Fauteuils 7/6
Row Seat
H 1
12/9/18
This portion to be retained

CARNAVAL

Ballet in One Act

Music by SCHUMANN, *orchestrated by* RIMSKY-KORSAKOFF, GLAZOUNOFF, LIADOFF *and* TCHEREPNINE. *Choregraphy by* M. FOKINE. *Scenery and Costumes designed by* LEON BAKST

Cast:—

Columbine	Mme. LYDIA LOPOKOVA
Chiarina	Mme. LUBOV TCHERNICHEVA
Estrella	Mlle. FELIA RADINA
Papillon	Mlle. LYDIA SOKOLOVA
Harlequin	M. STANISLAS IDZIKOVSKY
Pierrot	M. ALEXANDER GAVRILOV
Eusebius	M. LEONIDE MASSINE
Pantalon	M. ENRICO CECCHETTI
Florestan	M. LEON WOIZIKOVSKY

Valse Noble: Mlles. ZALESKA, MURAVIEVA, SLAVITZKA, KOSTROVSKA, OLKHINA, GRANTZEVA;
MM. NOVAK, KOSTROVSKI, STATKIEVICZ, JAZVINSKI, KOSTETSKY, PAVLOV.

Philistines: Mmes. MASCAGNO, GRECULOVA: MM. MASCAGNO, RIBAS.

Conductor Stage Manager	... (For the Russian Ballet) ...	M. HENRY DEFOSSE M. SERGE GRIGORIEV
Leader of the Orchestra		Mr. JOHN SAUNDERS
Musical Director of the Coliseum		Mr. ALFRED DOVE
Stage Manager of the Coliseum		Mr. HENRY CROCKER

St. James's Theatre

Licensee and Manager - CHARLES HUNT HELMSLEY

Lessee - The Representative of the Late Sir GEORGE ALEXANDER

EVERY EVENING at 8.15

GERTRUDE ELLIOTT'S SEASON

(Lady FORBES-ROBERTSON)

EYES OF YOUTH

By MAX MARCIN and CHARLES GUERNON

Produced by IAN ROBERTSON

Characters

(In the order in which they appear)

Asa Ashling	(*Father of Gina*)	LYSTON LYLE
Kenneth Ashling	(*his Son*)	ROBERT MACLACHLAN
Rita Ashling	(*his younger Daughter*)	MAUD BUCHANAN
Louis Anthony	(*Suitors of Gina*)	PERCIVAL KEITLEY
Peter Judson	(*Suitors of Gina*)	EVAN THOMAS
Robert Goring	(*Suitors of Gina*)	JAMES LINDSAY
Paolo Salvo	(*an Impresario*)	E. DAGNALL
Gina Ashling		GERTRUDE ELLIOTT
A Yogi		IAN ROBERTSON
Joan	(*Gina's Maid*)	DOROTHY PAGET
Picquard	(*Manager of the Paris Opera House*)	HERMAN de LANGE
Goritz	(*Opera Singer*)	ARTHUR VIROUX
Alfred Brooks	(*Lawyer for the Defence*)	H. A. YOUNG
Percival Blake	(*Plaintiff's Attorney*)	BASSETT ROE
Judge Singleton		JOHN HASTINGS BATSON
Court Stenographer		HAROLD SIMPSON
Clarence Morgan	(*a Witness*)	C. JERVIS-WALTER
Dick Brownell	(*Detective*)	ALEC ALVES
School Children		SUNDAY WILSHIN, NINA STARACE, DINKA STARACE, CONNIE WEBSTER, RUBY HILARY, PIPPYN MANNING, ELAINE BISLEY, PHYLLIS CALVERT, PHIL. SEPPINGS, ROGER CUTBUSH, SYDNEY MOYLE, WILLIAM JACKSON
Opera Singer		ELSIE COCHRANE

The Children appearing in Act I. are trained by ITALIA CONTI

The Action of the Play takes place in a small town about 50 miles from New York City.

ACT I. Scene 1 - - - - Home of the Ashlings

First Vision—A Schoolroom

Scene 2 - - - - Home of the Ashlings

Interval of Eight Minutes.

ACT II. Scene 1 - Home of the Ashlings (a few minutes later)

Second Vision—A Dressing Room at the Opera House, Paris

Scene 2 - - - - Home of the Ashlings

Interval of Five Minutes.

ACT III. Scene 1 - Home of the Ashlings (a few minutes later)

Third Vision—Judge Singleton's Chambers

Fourth Vision—In front of Reetor's Restaurant, New York (two years later)

Scene 2 - - - - Home of the Ashlings

Manager / Stage Manager } for GERTRUDE ELLIOTT { D. FELLOWES ROBINSON / C. DOUGLAS COX

Miss GERTRUDE ELLIOTT's Dresses and Hats designed by LUCILLE, Hanover Square.
Miss MAUD BUCHANAN's Dresses by PETUNIA, Knightsbridge
Scenery by G. SACKMAN.
Furniture by JAMES S. LYON, Holborn.
Gramophone kindly lent by GRAMOPHONE SUPPLY CO., LTD., Regent Street.
Wigs by CLARKSON and GUSTAVE.

Nearest Stations to the St. James's Theatre: St. James's Park (District); Dover Street and Piccadilly Circus (Piccadilly Tube).

PRICES: Private Boxes, £3. Orchestra Stalls, 10/6. Dress Circle, 7/6 and 5/-. Upper Circle (Numbered and Reserved), 4/- and 3/-. Pit, 2/6. Gallery, 1/-.
Plus Government Tax in accordance with the price of seats.

Box Office (E. ARNOLD) Open 10 to 10. Seats can be booked by Letter, Telegram ("Ruritania, St. James's, London") or Telephone (No. 3903 Gerrard)

Tea may be obtained of the Attendants. Inclusive charge, 6d.

This Theatre is so well provided with exits, that every member of the audience can, without hurry, get clear of the Auditorium within TWO MINUTES

The Scenery in this Theatre has been rendered Fire-proof

Ladies are respectfully requested to remove their Hats, and so add to the comfort of all

All the Male Members of the Cast and in the Theatre are either ineligible, exempted or attested for military duties—or have served and been discharged from the Army.

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THE TIMES

TUESDAY, SEPTEMBER 3, 1918.

There can be no doubt that the "make" of plays has for some time been affected by the kinematograph. The ease with which pictures can be flashed upon a screen in any order has, for instance, suggested the favourite film-sequence of the heroine (say) subjected to "visions." You have, in one second, a picture of the heroine, in the next a picture of her vision, and then you are flashed back to the heroine in her old posture.

In *Eyes of Youth* this film-effect is borrowed for the stage, where it is, of course, not so appropriate, as the scenes can no longer be instantaneously flashed. The "vision," that is to say, ceases to have the modest proportions of an episode and rivals in length and importance what should have been the main story. Evidently then, there must be sacrifice of those primal elements of drama—unity of impression and *crescendo* of interest. On the other hand, there is gain of variety and of contrast.

Take *Eyes of Youth*. The heroine has to decide on her course in life. She may stay at home. She may marry a wealthy suitor. She may, with her fine voice, become an opera *prima donna*. A certain Yogi gives her a magic crystal in which she may see the future in each of these three choices, and the future is in each case appalling. A penniless, faded school "marm" (the play, by the way, is American) is bad enough. A *divorcée*, the victim of a brutal and unscrupulous husband, is a shade worse. Worst of all, perhaps, is the alcoholized, dissolute termagant of the operatic stage. These visions of the future "put" the lady (in her own idiom) "wise." She rejects all three courses in favour of marriage with the young fellow, not wealthy, but capable, whom she loves.

But the fact is—and from the kaleidoscopic nature of the entertainment it cannot be otherwise—you take little if any interest in the ultimate fate of the heroine; that is obviously a mere pretext for the several contrasted "turns" or "visions." What does interest you is to see Miss Gertrude Elliott playing in rapid succession a series of entirely different women—school marm, divorced wife, *prima donna*—and differentiating them with remarkable versatility. Rather unexpectedly, perhaps, she is at her best in the most violent of the characters, the "rampagious" *prima donna*, but she is wonderfully effective in all three. Mr. Ian Robertson is quietly impressive as the Yogi and Mr. Dagnall amusing as a rascally *impresario*. The play seemed entirely to the taste of last night's audience and can hardly fail, we think, to please the "general playgoer."

The Weekly Dispatch
(117th YEAR.)

LONDON: Carmelite House, E.C. 4.

ORIGINAL DISPATCH

SEPTEMBER 8, 1918.

* * *

If London audiences have really acquired a taste for that class of American play which goes back from the original story in order to enact or illustrate incidents that are only indirectly related to it, "The Eyes of Youth," produced by Gertrude Elliott (Lady Forbes Robertson), should in London duplicate its New York success. With Marjorie Rambeare in the cast, it is now in its fourteenth month at a Broadway theatre. The story is of a young girl who is shown by a magician the fate in store for her should she choose any of the three paths that at the moment dispute first place in her mind. These are the three episodes enacted on the stage. They are dramatically effective, but so uninviting in character that the young girl, frightened by each of the foreshadowed life histories put before her, makes up her mind that adventure is best left alone. The part was effectively acted by Miss Elliott, who had excellent support from Lyston Lyle, Edward Dagnall, and Ian Robertson.

* * * J.W.

SPECIAL NOTICE. HOSTILE AIR RAIDS. Under arrangements approved by the Home Secretary and the Commissioner of Police, the Audience will be informed immediately the Field-Marshal's Order "Take Air-Raid Action" has been received.

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KINGSWAY THEATRE,

Great Queen Street, London, W.C.2.

Sept. 6th, 1918.

Dear Sir,

Mr. Fred Karno and Mr. Leon Vint request the favour of your presence on

Thursday Evening, September 12th,

AT 8 O'CLOCK

to witness the performance of a New Play, entitled

"A WEEK-END"

By WALTER W. ELLIS.

In the event of you or your representatives being unable to be present, will you kindly return the Voucher at your earliest convenience, in enclosed envelope?

Yours faithfully,

H. H. THOMPSON,

General Manager.

To the Editor.

PTO

KINGSWAY THEATRE.

Proprietors ... THE KINGSWAY THEATRE LTD.
Licensed by the Lord Chamberlain to ... F. R. LITTLER.

"A WEEK-END"

An Original Farce in 3 Acts,

by WALTER W. ELLIS

(Author of "A LITTLE BIT OF FLUFF").

CHARACTERS in the order of their appearance.

PROFESSOR CARINO	Fewlass Llewellyn
Mrs. BECKETT	Clare Greet
NAYLOR	Ernest G. Batley
AMBROSE TIBBIT	Ernest Thesiger
ERIC KEATS	Dennis Neilson-Terry
LUCILLE DE VIVONNE	Yvonne Arnaud
PERCY DESBOROUGH	Sebastian Smith
SYBIL	Evelyn Roselle
DINAH DESBOROUGH	Elsie Craig
ALETHEA KEATS	Kate Cutler

THE PLAY PRODUCED BY THE AUTHOR.

The action of the play takes place in the Lounge Hall at Professor Carino's house in the country.

ACT I. Late afternoon. Summer.
ACT II. Early morning of the next day.
ACT III.—The same day later.

The Scene designed and painted by R. D'ALAR.

All dresses in this production designed by REGGIE DE VEULLE and executed by MYRA SALTER, 26, Albemarle Street, W.

The Orchestra under the direction of J. H. SQUIRE will play Selections from their Repertoire during the intervals.

Stage Manager, ERNEST G. BATLEY

THE TIMES

FRIDAY, SEPTEMBER 13, 1918.

It is love that makes the world go round, and in farce it makes men hide under tables, or, in the strange case of Mr. Ernest Thesiger, burst into song and piano-strumming. Men hide under tables in order that their wives may innocently push the tables about, and so compel the men to crawl hither and thither on all fours. When not hiding themselves they hide their "week-end" companions in other people's rooms, or else pass them off as cousins or nieces. Their wives suspect deception, but swallow lies *ad lib.*, and as the deception leads to nothing worse than tumbling over the furniture, morality is happily safeguarded. For a little variation the men mimic with precision each other's aunties. They are pretending to be secret service agents, and these are understood to be their professional rites. But you know that in reality they are observing the great principle of symmetry, which appears to be fundamental in farce. Meanwhile Mr. Thesiger continues to burst into song and piano-strumming. It is all right, you feel sure, it must be all right, because the audience is convulsed with laughter. And it is pleasant, anyhow, to see Miss Kate Cutler again, because, even in farce, she has a sense of style—though it would be more pleasant still to see her in comedy, where her sense of style might have a fair chance. Miss Clare Greet, too, is a real artist—but why speak of art? This is farce, and, no doubt, serves its purpose efficiently enough.

The Weekly Dispatch
(117th YEAR.)
LONDON: Carmelite House, E.C. 4.
ORIGINAL DISPATCH
SEPTEMBER 15, 1918.

The new play of the week, produced at the Kingsway Theatre on Thursday evening, is called a "Week End," and is the work of the author of "A Little Bit of Fluff." Much of the plot of this farce has to do with two young married men who go away for a week-end and meet with trouble. Wives, spies, and lies figure prominently in the evening's sport, and to use a well-worn phrase, the company worked hard. Ernest Thesiger can always look funny, and on this occasion he was very funny. Kate Cutler gave sense of character to the part she played, but really there was not much chance for this clever actress.

* * *

Monday Afternoon
Wednesday Afternoon
Friday Afternoon

Tuesday Evening
Thursday Evening
Saturday Evening

(a) THE ENCHANTED PRINCESS

Music by TCHAIKOVSKY — Choregraphy by MARIUS PETIPA
Scenery and Costumes designed by LEON BAKST

The Princess ... ... Mme. LYDIA LOPOKOVA
The Prince ... ... M. STANISLAS IDZIKOVSKY

(b) PRINCE IGOR

Music by BORODINE — Choregraphy by M. FOKINE
Scenery and Costumes designed by N. ROERICH

Overture—"March of the Polovtsi" THE ORCHESTRA

Polovtsian Dances:

A Woman of the Polovtsi Mme. LUBOV TCHERNICHEVA
A Maiden of the Polovtsi Mme LYDIA LOPOKOVA
A Chieftain of the Polovtsi M. LEONIDE MASSINE

Women of the Polovtsi: Mmes SOKOLOVA, MURAVIEVA, ALLANOVA, ZALESKA, SLAVITZKA, KOSTROVSKA, POTAPOVICZ, OLKHINA, ISTOMINA, MIKULINA, GRANTZEVA, PAVLOVSKA

Maidens of the Polovtsi: Mlles. RADINA, ANTONOVA, EVINA, CLARK, PETIPA, MASCAGNO, GREKULOVA, NICOLAEVA

Warriors of the Polovtsi: MM. JAZVINSKY, NOVAK, STAVKIEVICZ, KOSTROVSKI, WOIZIKOVSKY, KOVALSKI, KOSTETZKY, KEGLER, PAVLOV, MASCAGNO, RIBAS

Youths of the Polovtsi: MM. IDZIKOVSKY, KREMNEV, OKHIMOVSKI, FERNANDEZ

SYNOPSIS:

"The Enchanted Princess" is a pas de deux from a ballet by Tchaikovsky, founded upon the fairy tale of Sleeping Beauty.

The story of "Prince Igor" is one of the oldest of Russian legends. The hero, who lived from 1151 to 1202, was Prince of Seversk, a petty state of the Russia of those days. In 1185 he led an expedition against Polovtsi, a Tartar tribe, in the plains of the Don. He was taken prisoner with his son, Vladimir, but the mighty Khan Kontchak, ruler of the Polovtsi, was magnanimus and hospitable. Instead of treating the two Princes as captives, he gave a banquet in their honour, followed by dances in which the warriors and their womenfolk took part.

Thursday Afternoon **Friday Evening**
Saturday Afternoon

PAPILLONS

Ballet in One Act by M. FOKINE.
Music by SCHUMANN.
Orchestrated by N. TCHEREPNINE.
Choregraphy by M. FOKINE.
Scenery designed and executed by M. DOBOUJINSKI.
Costumes by LEON BAKST.

A Young Girl ... ... Mme. LYDIA LOPOKOVA
A Young Girl ... Mme. LUBOV TCHERNICHEVA
Pierrot ... ...M. LEONIDE MASSINE

Butterflies: Mlles. SOKOLOVA, RADINA, ZALESKA, MURAVIEVA

Butterflies: Mlles. KOSTROVSKI, ANTONOVA, EVINA, CLARK, OLKHINA, SLAVITZKA, GRANTZEVA, ISTOMINA

SYNOPSIS:

Schumann's "Papillons" dates from his early Heidelberg days. Schumann has left it on record that it is the striking clock ending carnival revelry that he has intended to suggest on the last page of the work.

It is Carnival night, and Pierrot is wandering alone, when suddenly he is entranced by the sight of rare butterflies. They are gay young girls from a Carnival ball, but the simple, amorous fellow is quite taken in, and seeks to allure them with a candle-flame, and captures the prettiest. But he holds her too roughly, and Pierrot has the distress of seeing his captive fall expiring. Can her fellow butterflies mend matters? They can. The wings are re-adjusted, she comes to life, and there is merry-making and flirtation. But the Carnival ball ends, and Pierrot, seeking his escaped butterfly, with mortification sees her transformed into a proper young lady going home discreetly chaperoned.

262
London Coliseum
St. Martin's Lane, W.C.
Fauteuils 7/6
TAX 1/-
MATINEE
Row
D 29
19/9/18
This portion to be retained 3

LYRIC THEATRE

Licensee ... ... F. W. TIBBETTS

WEDNESDAY, SEPTEMBER 18th, 1918, and EVERY EVENING at 8.
MATINEES Every WEDNESDAY and SATURDAY at 2.15.

DORIS KEANE

IN

A New Comedy,

ROXANA

By AVERY HOPWOOD.

CHARACTERS (in the order of their appearance)

Betty Jackson .. .. ATHENE SEYLER
Fanny Owens .. .. MONA MANGAN
Ned Stephens .. .. ERIC HARRISON
Countess Manuelo Valencia .. .. STELLA RHO
Duke of Morcland .. .. BASIL SYDNEY
Count de Favier .. .. IVO DAWSON
Sadie .. .. DOROTHY TETLEY
Peter .. .. ERNEST TRIMINGHAM
Roxana Clayton .. .. DORIS KEANE

The Action takes place at Mrs. Jackson's villa, next to the Hotel Poincianna, Palm Beach, Florida.

ACT I. .. .. Roxana's Sitting Room.
ACT II. .. .. The same in the evening, 11 p.m. *One Week Later.*
ACT III. .. .. Roxana's Dressing Room. *Three Hours Later.*

Produced by Basil Sydney.

MANAGER ... ... MALCOLM G. WILSON
Stage Manager ... ... ERNEST BENHAM
STAGE DIRECTOR ... ... DOUGLAS GORDON

THE TIMES

THURSDAY, SEPTEMBER 19, 1918.

After *Romance, Roxana,* a comedy not at all concerned with the conflict between religion and love, or between vice and respectability. There is no rending of the heart or baring of the soul in *Roxana;* but just a lively little duel between a wilful woman and her first, second, and only husband. Roxana had married him, left him, killed him (in letters to her friends), and divorced him before you could say "Jack Robinson." In the deepest (but most becoming) weeds she went to stay with some friends at Palm Beach, Florida: and there the fellow was, as large as life and twice as impudent. And no one but Roxana knew, because in the meantime he had succeeded to a dukedom. Then the duel began; and they fought it out very prettily to the inevitable end—an end that was made, perhaps, a shade too clear when the pair, newly married again, crept back in the small hours to Roxana's room in the hotel.

Miss Doris Keane, as every one knows, is very clever at playing a wilful woman: and all her cleverness comes into action in the part of Roxana. Mr. Basil Sydney is good at concealed fires and at humorous endurance. Jokes (some of them very neat ones) about the Duke's being dead fill the first act. Towards the close of the second, Mr. Hopwood, the author, lost faith in his own power of keeping the interest on the level of comedy, and flew for help to something "stronger"—what is commonly called a "bedroom scene," though it took place in the lady's elegant dressing-room. In the third act, he knew that Roxana's jealousy was a theme by now a little worn, and he had the happiest inspiration of all in the play—a scene showing the comic distress of a woman who had tried to flirt with the Duke, and, failing, had enraged her own faithful, if phlegmatic, admirer. Miss Athene Seyler, marvellously and cruelly made up for bed, her hair screwed tight, her face gleaming with cold-cream and tears, her mouth awry with grief, threw herself into the fun of the scene, and set the audience laughing till they ached.

Nothing better could have been hit upon to set off the light comedy of the duel and the daintiness of Miss Keane as Roxana. The scene will be immensely popular. But then so, we suspect, will the play as a whole, both for its own sake and because Miss Doris Keane, as her reception showed, is one of the idols of the British playgoer.

The Weekly Dispatch
(117th YEAR.)
LONDON: Carmelite House, E.C. 4.
ORIGINAL & STATE
SEPTEMBER 22, 1918.

* * *

The new play at the Lyric Theatre is much about very little. There are three acts to it, and Doris Keane plays the part of an American girl married to an Englishman. She leaves him after six months, for some trivial, jealous reason; starts divorce proceedings, and then goes off—in widow's weeds—to stay at Palm Beach with a lady friend. She tells her her husband is dead. But, of course, the husband also turns up at Palm Beach. He has come in for a dukedom, and wants to marry her again. That he would do so was, of course, obvious from the moment he first found her in mourning for him.

* * *

But, there were scenes to go through before he won her again, otherwise the play would have been in one act instead of in three. Some of the scenes were very amusing, some were daring. The audience liked both sorts, and they gave Doris Keane an ovation, and somebody sent her floral offerings. We thought the war had by now killed the flower business of first nights. It should have done. Doris Keane does not require that sort of tribute. She is a draw.

* * *

I passed the Lyric theatre at noon on the opening day and there was a queue at the pit door. It was the first time for years that a queue had formed early in the day for a first night at a London theatre. It was a more sincere tribute to the actress than the flowers could ever be.

THE PALACE THEATRE

MANAGING DIRECTOR ALFRED BUTT
GENERAL MANAGER MAURICE VOLNY

EVERY EVENING AT 7.45

WEDNESDAYS & SATURDAYS AT 2

Programme

The Management politely request that where necessary Ladies will remove their hats in order not to obstruct the view of those sitting behind

Every Evening at 7.45
(Doors open at 7.30)

Wednesdays and Saturdays at 2
(Doors open at 1.40)

First Performance, Wednesday, September 25th, at 7

ALFRED BUTT presents

"HULLO AMERICA!"

Book by J. HASTINGS TURNER
Music Composed and Arranged by HERMAN FINCK
Lyrics by CLIFFORD GREY
Colour Schemes and Costumes by COMELLI
Staged by GUS SOHLKE

The Cast includes:

ELSIE JANIS

Irene Magley **Edris Coombs**

Marjorie Essex **Madeline Seymour**

The Palace Girls

STANLEY LUPINO

WILL WEST

ROBERT REILLY **WILBUR LENTON**

AND

OWEN NARES

The Weekly Dispatch
(11 th YEAR.)
LONDON: Carmelite House, E.C. 4.
SEPTEMBER 29. 1918.

If ever a revue had popularity stamped on it the new production, "Hullo, America!" at the Palace Theatre is that revue It is what the New York critics would call a "sure-fire." It is brilliant, dainty, and tuneful It has an accompaniment of wonderful tunes composed and arranged by Herman Finck, with special numbers by three Americans—namely, Jerome Kern, Hilliam, and Dan Kildare. The latter is a coloured man (now in London) who possesses a rare gift of melody.

* * *

"Hullo, America!" as a production is the daintiest offering Alfred Butt has ever given to the public. Dresses, scenery, and girls are the most charming ever seen on the stage of the Palace Theatre, and the entertainment is good enough, varied enough, and bright enough to guarantee a year's run. On the morning after the first performance the vestibule was crammed with people booking seats. What the morning papers had said of it was good enough to send London out with money to buy tickets for this happily named revue.

* * *

The revue revolves round Elsie Janis. She is the central figure in it, and she is just too wonderful for words. Whether she is singing, laughing, caricaturing, or dancing, she is wonderful. Never was she half as good before, and yet on the evening before the first performance she met with an accident that for a few minutes seemed likely to cause the postponement of the first night. In pulling a sharp-pointed wooden pin from a basket she accidentally drove the stick into the corner of one of her eyes, and until the doctor arrived and treated the injury the production next evening seemed an unlikely event. However, all's well that ends well. "Hullo, America!" made its appearance and conquered. I have said Elsie Janis was great. Next to her in the making of the evening's success came Stanley Lupino. Owen Nares and Will West also did well. These four people, the beautiful production, and the music, combined to give London something exceptionally good in revue goods.

* * *

UNDER THE PATRONAGE OF HER MAJESTY THE QUEEN
AND IN THE PRESENCE OF H.R.H. THE PRINCESS MARY

THE PAGEANT OF DRURY LANE THEATRE

1663——1918

WRITTEN AND PRESENTED
TO ARTHUR COLLINS AND
THE THEATRICAL CHARITIES

BY

LOUIS N. PARKER

IN CELEBRATION OF THE
TWENTY-ONE YEARS
OF MANAGEMENT OF DRURY LANE THEATRE BY

ARTHUR COLLINS

PERFORMED AT DRURY LANE THEATRE ON
FRIDAY AFTERNOON, SEPTEMBER 27TH, 1918

LYCEUM THEATRE.

Lessees - - - - - Popular Playhouses, Limited
Managing Directors - - WALTER MELVILLE & FREDK. MELVILLE

Licensed by the Lord Chamberlain to Walter Melville. Lyceum Theatre, W.C.

NIGHTLY at 7-30.

Matinees—Wednesday, Thursday & Saturday at 2.30

Entirely New Play

The Female Hun

By WALTER MELVILLE.
Play Produced by WALTER & FREDK. MELVILLE.
Music composed by ERNEST VOUSDEN.
Scenery by H. K. BROWNE and Lyceum Studio.

Captain Dennis Maxwell -	Mr. HERBERT MANSFIELD
Lieut. Eddie Laurence - -	Mr. BERT RANDALL
Private Bill Baxter, of the "Old Contemptibles"	Mr. LESLIE CARTER
Sergeant Dawson - - - -	Mr. T. SMITH
Private Samson - - - - -	Mr. F. WELTON
Susan Baker, a Maid - - -	Miss DORRIE EYRE
Weiss, a German Sentry - - -	Mr. PHILIP HAY
John Brown, General Grant's Butler	Mr. F. JOYNSON-POWELL
Von Stein {German Officers}	Mr. ARTHUR NICHOLAS
Baron Arnheim {German Officers}	Mr. CHRIS OLGAR
Grace Pearson, the General's Wife	Miss GLADYS MASON
General Grant - - - -	Mr. SAM LIVESEY
Julian D'Arcy - - - -	Mr. J. C. AUBREY
Lord Pilcher - - -	Mr. HUGH MONTGOMERY
George Wilso - - -	Mr. ERNEST F. NORRIS
Lutz {German Navy} - -	Mr. A. PERCY
Toplitzer {German Navy} -	Mr. HORACE MEARS
Sir Archibald Blackford -	Mr. JERROLD MANVILLE
Betty Blackford, his Daughter	Miss HILDA VAUGHAN
AND	
Constance Vivian, the General's Niece	Miss ANNIE SAKER

Acting Manager and Treasurer - CHRIS MASON

ACT I. — The Unknown Wife
Scene — A Room at Templecroft

ACT II. — Prisoners of War
Scene I. — The German Camp
Scene II. — Home Once More
The Garden at Holly Lodge

ACT III. — The New Aeroplane
Scene I. — Office at the Flying Ground
Scene II. — On the East Coast
Scene III. — General Grant's House
The Hour of the British Attack

ACT IV. — News of the Submarine
Scene I. — At General Grant's
Scene II. — The Edge of the Cliff
Scene III. — On Board the U Boat
Scene IV. — Before the Dawn
At General Grant's

Miss Saker's Gowns by Mary Glyn, 23, Brook Street.
Hats by Maison Lewis, Regent Street.
Land Girls Costume by Harrods.
Miss Mason's 1st Act Gown, Hats and Cloaks by Debenhams.
Evening Gown by "Astorias," Berkeley Street.
Others by "Poirette," Bond Street.
Miss Vaughan's Gowns by Cubitt & Manger, Leicester Square.

The Orchestra, under the direction of ERNEST VOUSDEN, will play the following Selections:

OVERTURE -	"Popular Melodies"	*Arranged by E. Vousden*
SELECTION -	"Yeoman of the Guard" -	*Sullivan*
SELECTION -	"Going Up" - -	*Hirsch*
INTERMEZZO -	"Kissing Lips" - -	*Vousden*

Stage Manager - EDWARD VALENTINE

THE TIMES

THURSDAY, OCTOBER 3, 1918.

"THE FEMALE HUN."

FIVE VILLAINS AT THE LYCEUM.

There are enough villains in *The Female Hun*, Mr. Walter Melville's new war play produced at the Lyceum last night, to suffice for two or three melodramas in less exciting days, for we counted five of prime importance, to say nothing of such smaller fry as commandants of prisoner camps.

Villain Number One was a butler, with the suspiciously English name of "John Brown," who only survived through one act to be shot as a German spy in the second. Villain Number Two was a terribly dull person who gave himself away at every turn, but was lucky enough to be allowed to continue his villainy until the last act. Villains Numbers Three and Four, apparently from a German submarine, wandered at random about the East Coast at dead of night. But Villain Number Five, the "Female Hun," was Mr. Melville's superb creation. A tall, statuesque person, she dominated the proceedings throughout until the unfortunate moment at the end of the third act, when she was shot by her own husband, a British general, a very important person, whom the Secretary of State for War visited at his country seat at midnight to discuss with him a plan of attack. Despite his rows of ribbons, the general was one of the most unlucky persons in the Army. To have his wife and his butler denounced as German spies within the space of half an hour must have been a blow, but it is a tribute to the British Army and its chiefs that not even these disasters broke his proud spirit.

There is little doubt that the vast public which loves its Lyceum will flock to see *The Female Hun*, with its spies, its patriotic sentiments, its scenes of prison camp, aerodrome, and submarine. It will be rewarded, too, by some admirable acting, notably that of Mr. Leslie Carter, who provides a perfect little study of a cockney prisoner of war; of Miss Gladys Mason, again doomed to be a villainess, but a superb one; of Miss Annie Saker as the thoroughly English heroine, and of Mr. Sam Livesey as the unlucky general. There is little in the way of comic relief, except that provided by interjections from the pit and gallery. At times last night these were quite as interesting as the events on the stage, and that is saying a good deal.

ROYAL COURT THEATRE

SLOANE SQUARE. S.W. 1.

SHAKESPEARE'S COMEDY

TWELFTH NIGHT

or, WHAT YOU WILL

DRAMATIS PERSONÆ

Orsino (Duke of Illyria)	Terence O'Brien
Sebastian (a Young Gentleman, Brother to Viola)	E. Pardoe Woodman
Antonio (a Sea Captain, friend to Sebastian)	Alfred Brydone
A Sea Captain (Friend to Viola)	J. Moffat Johnston
Valentine } Gentlemen attending on the Duke	Allan Byre
Curio } Gentlemen attending on the Duke	Fred Beckett
Sir Toby Belch (Uncle to Olivia)	Arthur Whitby *(By courtesy of Cecil Barth)*
Sir Andrew Aguecheek	Miles Malleson
Malvolio (Steward to Olivia)	Herbert Waring
Fabian } Servants to Olivia	J. Moffat Johnston
Clown } Servants to Olivia	Edgar Stevens
Olivia (a Rich Countess)	Mary Grey
Viola (Sister to Sebastian)	Leah Bateman
Maria (Olivia's Woman)	Mignon O'Doherty

SCENE:

A City in Illyria and the Sea-Coast near it.

THE SCENERY BY VICTOR MACLURE.

The Play produced by James Bernard Fagan

MUSIC

Songs "O Mistress Mine"	Roger Quilter
"Come Away Death"	
"When that I was"	Addison

INCIDENTAL MUSIC ARRANGED BY
NORMAN BATH.

COSTUMES BY B. J. SIMMONS & CO.
WIGS BY W. CLARKSON.

BUSINESS MANAGER	(For J. B FAGAN)	P. FITZALAN PARKER
STAGE MANAGER		W. BURGESS-BARRATT

WEDNESDAY, OCTOBER 30, 1918.

The whirligig of time brings in his revenges, as the Clown remarks to Malvolio. Early in the war they produced *Twelfth Night* in Leipzig, with a special prologue explaining that Shakespeare had left his native country in disgust and repaired to Germany. Well, he has now come home again in this very play of *Twelfth Night*, and never was home-coming more joyously celebrated. If ever there was any German paste in his composition—which, with all respect to the Leipzigers, we greatly doubt—it has been taken clean out of him. Last night Shakespeare was English, and good Warwickshire English into the bargain, for all his talk about Illyria. Of course, someone will object that the love-making of the play is too voluptuous, too swooning, for our northern clime, that it is Italianate at the very least, and sometimes hot enough to have come out of some subtropical romance of Pierre Loti. But the poetry saves that—the poetry and the characteristically English insistence upon holy wedlock as the one and only solution. Olivia is frankly, expansively amorous, but then she is careful to keep a parson handy round the corner. The Duke marches Viola off to church almost before she has had time to doff her boy's clothes. Sir Toby chucks Maria under the chin, but he marries her in the end. Passion unsanctified by matrimony is as severely banned from this play as from any one of Trollope's novels. English, then, the author of *Twelfth Night* remains. English to the backbone. He might have been a Victorian if he hadn't—when that he was and a little tiny boy, with heigh ho and the wind and the rain !—been three centuries too young.

The great thing, we imagine, in producing the play is to strike the right balance between the love and the laughter. We have seen the linked sweetness of its love-making too long drawn out—as, for instance, when Julia Marlowe did it. We have seen it, as with Sir Herbert Tree, top-heavy with its Malvolio. At the Court Mr. Fagan has hit the happy mean. With a stage-setting of extreme simplicity which admits of scenic changes almost as rapid as the kinematograph you pass from love before you are cloyed to laughter shaking both its sides, and then from laughter just before your sides ache back again to the dream of love. In the laughter you could not wish for a merrier trio than Mr. Whitby's Sir Toby, Mr. Malleson's Sir Andrew, and Miss O'Doherty's Maria. Mr. Herbert Waring keeps Malvolio within bounds—makes him neither a Knight of the Melancholy Countenance like Irving's, nor an extravagant grotesque like Tree's, but just a human, natural, rather lovable gentleman, made ridiculous by his own vanity and some drunken mischief. The Clown of Mr. Edgar Stevens sings so ravishingly as almost to endanger the play by luring the house to demand an encore. As for the quartet of amorists, they all give the impression of being even more in love with love than with one another—which is just the impression they ought to give. English playgoers should be grateful to Mr. Fagan for bringing Shakespeare home again, and presenting him in the homely, which is our true English, fashion

ST. MARTIN'S THEATRE

WEST STREET, SHAFTESBURY AVENUE, W.C.

Licensee - B. A. Meyer. Sole Lessee - Charles B. Cochran.

EVERY EVENING at 7.45.

MATINEES Wednesdays, Fridays, and Saturdays at 2.15.

ANDRE CHARLOT

PRESENTS

The Officers' Mess

A New Musical Farce in Three Acts,
By Sydney Blow and Douglas Hoare.
Music by Philip Braham.
Dances and Ensembles by George Shirley.
Additional Lyrics by Davy Burnaby.
Produced by Sydney Blow.

Characters in order of their appearance.

Phebe	DORICE CORMAN
Philip Bolton	MURRAY MOORE
Mary	ELSIE STEVENS
Joan	THELMA MORGAN
Tommy	ROGER LIVESEY
Hoskins	HARRY COLE
Ivy Challis (a lonely Soldier Girl)	VIOLET GOULD
Major Bramsgrove (Dickie)	HERBERT SPARLING
Captain Hardbottle (Budge)	EVAN THOMAS
Lieutenant Turnbull (Tony)	RALPH LYNN
Phyllis	BERYL HARRISON
Esme	RUBY LORAINE
Sadie	DOROTHY CECIL
Angela	LILIAN DAIMLER
Peggy	ESTELLE WATT
Babs	EVIE GRAHAM
Mrs. Makepeace (Comdt. W.A.A.C.)	BETTY WARD
Mr. Tinkerton	M. R. MORAND
Sergeant	H. B. LANE
Cora Merville	ODETTE MYRTIL
A Jeweller	GEORGE HOWLEY
Mr. Hardbottle	ERNEST HENDRIE
Mrs. Hardbottle	SYBIL CARLISLE
Martha	FLORA LE BRETON
Kitty Cavanagh	PEGGY KURTON
Gordon	STELLA MARRIS

Parlour Maids, Commissionaires, Land girls, Carnival girls: Maude Meredith, Bence Mallory, Gaby St. Quentin, Gladys Tralen, Molly Sullivan, Viola Parry, Madeline Tanner, Marion Rogers, Nancy Mercer, Carrie Lyons, Wendy Goss, Helen Nera.

ST. MARTIN'S THEATRE

COMP
7/11/18 MP

Parterre Stall

D 51

To be retained
No hats or bonnets allowed

ACT I. Mrs. Makepeace's Flat in Jermyn Street.

ACT II. Mr. Hardbottle's Houseboat on the River the following day.

ACT III. A room in the Houseboat same evening.

Scenery by Marc-Henri and Laverdet

Miss Kurton's dress in Act II, and 2nd dress in Act III, by Reville & Bossiter.

Miss Myrtil's dresses by Redfern.

Maids (in Act I), Land girls (in Act II), Pyjamas (in Act III) designed by Estelle Watt, executed by Mrs. Colby.

Costumes beginning Act II designed by Count Michael Torby, executed by Sadie.

Hats by Maison Lewis. Music published by Ascherberg.

Business Manager	J. W. WOOD-INGRAM
Stage Manager	HERBERT BRYAN
Musical Director	A. W. KETELBEY

Box Office (Miss A. Davies) 10 to 10. Telephone: Gerrard 3416 & 1243.

IMPORTANT NOTICE—Under arrangements approved by the Commissioner of Police the audience will be informed when an Air Raid is impending. This will be indicated by turning up the Electrolier for the space of one minute. The "All Clear" notice will be indicated immediately it comes through by turning up the Electrolier twice for a period of 30 seconds. Should the warning be received during an interval, an announcement will be made from the Stage. The audience are invited, at their own discretion, to remain in the Theatre if the "All Clear" has not been received before the end of the performance.

The Management.

* * * *

I would much rather see one of André Charlot's revue productions than one of his musical plays. His revues are lively affairs, containing amusing songs and clever incidents, but I found very little of any of these things in "The Officers' Mess," presented by him at the St. Martin's Theatre on Thursday. The one really clever thing in the performance was Odette Myrtil's singing and acting of a medley song after Tchaikowsky, and his "1912." It caught the fancy of the audience instantaneously. It got a volume of applause unlike anything that one heard before or after, and, what is more, it helped with the little she had otherwise to do in the play to establish the fact that Odette Myrtil is one of the very few actresses who are artists engaged in musical comedy.

* * *

The more often I see the interior of St. Martin's Theatre the better do I like it. The atmosphere and lighting bring it second only to Daly's Theatre, where the mellowed tone of the colour scheme, improved by age, is the pleasantest in London, and a welcome relief from the gaudy stucco buildings abounding in our Theatreland. Bertie Meyer, who had this theatre built according to his taste, sat—in khaki—in the stalls on the first night, and Allan Aynesworth was in the same row. J. E. Vedrenne and Alfred Butt were one row of stalls nearer the drums, and the accent on the drums *was* noticeable.

F. W.

Globe Theatre

Special Matinee

Tuesday, Nov. 19

Orchestra Stall

COMPL'
M 5
TO BE RETAINED

"L'AIGLON"

(The Eaglet)

A PLAY IN SIX ACTS

by

EDMOND ROSTAND

Translated by LOUIS N. PARKER

CHARACTERS

(In the order of their appearance)

Act I.

Sprouting Wings

(A room in the Villa Flora at Baden, near Vienna. Summer, 1830.)

Maria Louisa {Duchess of Parma, second wife of Napoleon, and, by a second marriage, widow of General Count Neipperg}	Lettice Fairfax
A Maid of Honour	Olivia Glynne
Another Maid of Honour	Babara Hannay
The Marquis of Bombelles (Chamberlain to Maria Louisa)	F. Kinsey Peile
Therèse de Loget	Hazel Jones
Tiburtius de Loget (her Brother)	Arthur Applin
A Country Doctor	Douglas Munro
Prince Metternich (Chancellor of Austria)	Clifton Alderson
Baron Friedrich von Gentz	Roy Byford
An Attaché (of the French Embassy at the Austrian Court)	Frederic Worlock
The Archduchess Sophia	Vane Featherston
Sigismond Thalberg	Richard Barton
A Lady	Violet Farebrother
Another Lady	Mabel Love
Lord Cowley (English Ambassador at the Austrian Court)	Henry Byatt
A little Archduchess	Babs Farren
A little Archduke	Sunday Wilshin
The Countess Scarampi {Mistress of the Robes to Maria Louisa}	Malise Sheridan
An Austrian Sergeant	G. Dickson-Kenwin
Count Moritz von Dietrichstein	H. Hamilton Stewart
Franz, Duke of Reichstadt {Son of Napoleon and Maria Louisa}	Marie Löhr
A Tailor	Peter Gawthorne
The Countess Napoleone Camerata {Daughter of Napoleon's sister Elisa Baciocchi}	Doris Lytton
Baron von Obenaus	George Elton
Fanny Elssler	Mavis Yorke

Act II.

Fluttering Wings.

(*The Lacquered Room in the Palace of Schönbrunn. Summer, 1831.*)

Count Sedlnizky (Prefect of the Austrian Police)	Henry Vibart
First Lackey (Members of the Secret Police)	Fred Hill
Second Lackey (Members of the Secret Police)	A. Fitzmaurice
Third Lackey (Members of the Secret Police)	Eric Cowley
Fourth Lackey (Members of the Secret Police)	A. Stevenson
A Chamberlain	Howard Sturge
Doctor Malfatti	William Lugg
Captain Foresti	Ivo Dawson
Count Prokesch-Osten	Cowley Wright
Marshal Marmont (Duke of Ragusa)	Fred Kerr
Flambeau (a Veteran)	Lyn Harding

There will only be a momentary interval between this and the next Act.

Act III.

Spreading Wings.

(*The same scene as Act II. The same night.*)

A Woman	Blanche Stanley
A Peasant	George Barclay
An Old Woman	Haidée Wright
A Tyrolese	Clifford Mollison
A Mountaineer	Alfred White
Francis I. (Emperor of Austria)	Dawson Milward

Act IV.

Bruised Wings.

(*A Corner in the Park of Schönbrunn. The next night.*)

Masqueraders:—Marjorie Battis, Kitty Salmond, Winifred Andrews, Betty Faire, M. Balvaird Hewett.

Act V.

Broken Wings.

(*The Battlefield of Wagram. The next morning.*)

An Austrian Veteran	Ben Greet

Bonapartist Conspirators. Austrian Soldiers.

Act VI.

Folded Wings.

(*The Duke of Reichstadt's Bedroom at Schönbrunn. July 22nd, 1832.*)

General Hartmann	Julian Royce

The Play produced by Louis N. Parker, with the assistance of E. Vivian Reynolds.

Orchestra

Under the direction of Carlton Mason

THE TIMES

WEDNESDAY, NOVEMBER 20, 1918.

M. ROSTAND'S PLAY AT THE GLOBE THEATRE.

Maria Louisa	Lettice Fairfax
Bombelles	F. Kinsey Peile
Metternich	Clifton Alderson
Gentz	Roy Byford
Duke of Reichstadt	Marie Lohr
Countess Camerata	Doris Lytton
Marmont	Fred Kerr
Flambeau	Lyn Harding
Francis I.	Dawson Milward

Tip in "Great Expectations" said of Biddy's song that the amount of tooral-looral in it was somewhat in excess of the poetry. One is apt to think much the same thing of a Rostand play, and particularly of *L'Aiglon*. There is poetry in it here and there, the fresh and ingenuous expression of sincere feeling, but this is almost lost amid the floods of sheer rhetoric, the torrents of verbiage, the coruscating fountains of *concetti*. Sometimes a single word lures the author into a series of variations as elaborate as a Chopin *étude*. Thus the young Duke is "not a prisoner—but," and then you have a tirade studded with "buts," like the tirade in *Cyrano* studded with "noses." Surely it should have been said of Rostand rather than of the famous English statesman that he is intoxicated with the exuberance of his own verbosity? But Rostand translated! Rostand with his interminable tooral-looral deprived even of the jingle of verse! Mr. Parker has evidently been most conscientious, as conscientious as the German Baron in Boswell who broke his shins jumping over the chairs and explained he was learning to be lively. He has indeed jumped in and out of M. Rostand's verbal obstacles with remarkable agility. The lassitude is all on our side.

If only there were any real drama in *L'Aiglon*! If only there were some development of character, some *crescendo* of interest! But the young man is always wobbling, declaiming, then wobbling again. To be sure there is the sentiment, the Napoleonic legend, but even that is for the most part shown merely in its frippery, eagles, bees, little cocked hat, and so forth. There is also the *poilu* sentiment, which is more appropriate to the present moment and does give you a thrill, though Flambeau's behaviour is clearly idiotic. And the famous scene of Wagram field, with its groans of the dying and its trumpet-calls, is only too contemporary in its grisly interest. There remains the pleasure of the eye, the joy of Miss Lettice Fairfax's 1830 gowns, the gratification of seeing how well Miss Marie Lohr looks in white breeches, those white breeches that originally tempted Sarah Bernhardt. Indeed Miss Lohr looked altogether charming yesterday afternoon and, what is more, bravely supported what must have been the longest, wordiest, heaviest part in her experience. And of course Mr. Lyn Harding was robustly effective in Coquelin's old part of Flambeau. Notably impressive, too, was the old Emperor Francis of Mr. Dawson Milward. On the whole, however, the performance made, as it was, we think, bound to make—it is better to be quite frank—for boredom. But, if we were bored, we were bored in a good cause. The house was packed, and we are glad to think that the King's Fund for Disabled Sailors and Soldiers must have largely profited.

181

AMBASSADORS THEATRE

West Street, W.C. 2

Proprietors . . THE AMBASSADORS THEATRE, Ltd.
Licensee . . . . HERBERT JAY
Sole Lessee . . . . H. M. HARWOOD

Under the Management of Miss LEE WHITE

Miss LEE WHITE requests the honour of your presence on Monday, November 25th, to witness the First Evening Performance of

"US"

(A New "Song Show")

The Curtain will rise at 8 sharp

Should you or your representative be prevented from being present, the immediate return of the enclosed voucher will be esteemed a favour.

Address same to

C. MICHAEL HUNTER,
General Manager.

P.T.O.

182

AMBASSADORS THEATRE

Proprietors . . THE AMBASSADORS THEATRE, Ltd
Licensee . . . . HERBERT JAY
Sole Lessee . . . . H. M. HARWOOD

Under the Management of Miss LEE WHITE

On MONDAY EVENING, NOVEMBER 25th, at 8

"US"

(A "Song Show")

Cast includes :

BILLY WELLS and THE ECLAIR TWINS

BERT COOTE — CLAY SMITH

MONTY WOOLFE — BOB CORY

'TOMMY' CLANCY — BETTY

Chorus of "PEACHES"

and

LEE WHITE

BASSADORS
HEATRE

AMBASSADORS
THEATRE, West Street, W.C. 2
Proprietors . . The Ambassadors Theatre, Ltd.
Licensee . . Herbert Jay
Sole Lessee . . H. M. Harwood
Under the Management of Miss LEE WHITE

28

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/11/1918

Thursday Evening, Nov. 28

ch. Stall

Orchestra Stall, 10/6
Government Tax, 1 6

27

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be retained
Bonnets allowed

No Bonnets allowed

P.T.O.

PRINCES
THEATRE

TOP OF SHAFTESBURY AVENUE, W.

Proprietors - - - - - - Walter and Fredk. Melville
Lessees - - - - - - - Seymour Hicks and Ellaline Terriss
Under the Direction of Charles B. Cochran

November 27th, 1918.

Charles B. Cochran requests the pleasure of your presence on

FRIDAY EVENING, NOV. 29th, 1918,

at 7 p.m.

(Following Evenings at 7.30)

when he will present

"JOLLY JACK TAR,"

A Nautical Musical Play,

By SEYMOUR HICKS

and ARTHUR SHIRLEY. Music by HERMAN DAREWSKI.

Lyrics by DAVY BURNABY, JAMES HEARD and JOHN P. HARRINGTON.

Staged by FRANK COLLINS.

The entire Scenery designed and executed by JOHN BULL.

The Naval details have been supervised by Two Commanders of the Royal Navy.

Should you be prevented from being present, the immediate return of the enclosed Ticket will be esteemed a favour.

L. A. GROTH,
Box Office Manager.

CHARLES B. COCHRAN'S Production

"JOLLY JACK TAR,"

A Nautical Musical Play, in a Prologue and Two Acts,

By SEYMOUR HICKS.

and ARTHUR SHIRLEY. Music by HERMAN DAREWSKI.
Lyrics by DAVY BURNABY, JAMES HEARD & JOHN P. HARRINGTON
Staged by FRANK COLLINS.

The Cast includes the following :—

AMBROSE MANNING, SAM LIVESEY, CHARLES ROCK, ALBERT BRUNO, MARK STANLEY, DICK WEBB, H. BROUGH ROBERTSON, MURRI MONCRIEFF, THE LANGHAM QUARTETTE, MAY BEATTY, JOAN CLARKSON, ELSIE DONALDS, MAUDIE DUNHAM,

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PROLOGUE.

Tableau 1. "The Famous Game of Bowls."
Tableau 2. "In Nelson's Day."
Tableau 3. "To-Day."

ACT I.

Scene 1. The Garden of Ben Bartimus' Inn, "The Beresford Arms."
Scene 2. At Wilson's, Photographers, a top floor in Soho, London.
Scene 3. Bob Merry's Cottage.
Scene 4. Lady Breton's Garden (the next night).
Scene 5. Mrs. Fleet's Shanty at Plymouth (the next night).

INTERVAL.

ACT II.

Scene 1. The Captain's Cabin.
Scene 2. On the Mole (two hours later).
Scene 3. The Dockyard Gates, Plymouth.
Scene 4. A Prisoners' Camp in Germany (two months later).
Scene 5. "The Beresford Arms" (two months later).
Scene 6. Outside Buckingham Palace (the next day).

General Manager -	For C. B. COCHRAN	CLIVE R. McKEE
Business Manager -		ARTHUR COWLEY
Stage Director - -		GAIUS WILLIAMS
Stage Managers - -		ALFRED ROBERTSON FRED P. M. TURNER
Musical Director - -		J. B. HASTINGS

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Musical Director - -		J. B. HASTINGS

STRAND THEATRE, W.C. 2.

Licensed by the Lord Chamberlain to JOSÉ G. LEVY & THOS. DOTT
Licensees & Managers: GEO. GROSSMITH & EDWARD LAURILLARD.

SATURDAY, DECEMBER 7th, 1918, at 7.30

And Every Evening at 8.

MATINEES: Wednesday and Saturday at 2 30

Messrs. **GEORGE GROSSMITH and EDWARD LAURILLARD**

PRESENT

ARTHUR BOURCHIER

IN

"SCANDAL"

A PLAY, IN FOUR ACTS, BY COSMO HAMILTON.

CAST:

PEWSEY (*York's Manservant*)	**GILBERT LAYE**
MALCOLM FRASER	**ALEX. SCOTT-GATTY**
PELHAM FRANKLIN	**ARTHUR BOURCHIER**
HON. BEATRIX HINCHCLIFF	**KYRLE BELLEW**
SUTHERLAND YORK	**WILLIAM STACK**
MAJOR ALEC THATCHER	**FRED LEWIS**
COURTNEY BORNER	**NOEL COWARD**
MRS LEE-REEVES	**ESME BERINGER**
REGINA WATERHOUSE	**NORAH SWINBURNE**
CARTER (*a Footman*)	**GEORGE DELLAWAY**
MRS. CLAUDE LARPENT	**MARY ROBSON**
LORD WICKHAM	**STANLEY LATHBURY**
LADY WICKHAM	**MILLIE HYLTON**
THE HON. HONORIA HINCHCLIFF	**GLADYS FFOLLIOTT**
MRS. LESTER KEENE	**CLARE GREET**
HELÈNE (*Beatrix's French Maid*)	**HAZEL HAMILTON**
MR. JONES (*Mate of S. Y. "Galatea"*)	**ARTHUR DIXON**

The names of the Characters appear in the order in which they make their appearance on the Stage.

Messrs. Grossmith & Laurillard gratefully acknowledge MR. BOURCHIER'S assistance in the production of this Play.

MONDAY, DECEMBER 9, 1918.

We confidently await the day when our stage shall invite us all to the little sequestered retreat at the end of the corridor which Daudet indicates, without naming, in one of his novels. "Où étaient-ils? Saint-Simon seul aursit pu vous le dire." Be sure some theatrical Saint-Simon will by and by not only tell us, but show us. For we have been taken all over the rest of the house, and particularly compelled to linger, at the most unseemly hours, in the best bedroom.

The general rule about bedroom scenes is very simple. The last conjugal privacies may become publicities if seasoned with sufficient farcical horseplay. Exceptionally, we are regaled with a modern variant of the story of Tarquin and Lucrece. The pair are husband and wife, but the woman is not a consenting party, and we are asked to connive at a legalized rape. Typical example, Mr. Maugham's *Land of Promise*. In *Scandal* the pair are only supposed to be husband and wife, the lady—more or less for a lark, and incidentally to get herself out of a family scrape—having pretended a relationship which the gentleman, ready as a gentleman to rescue a lady in distress, pretends to acknowledge. All the same, he drags her into the inevitable bedroom, and once more we are threatened with Tarquin and Lucrece. Tarquin proposes to punish the girl for the remarkably embarrassing trick she has played on him, and sternly orders her to bed. When he has ultimately bullied her into her nightgown—which, it is a relief to find, clothes her much more effectually than her dinner gown—he explains, as a supreme humiliation, that he wouldn't touch so unattractive a woman with the end of a barge-pole, and takes himself off. Perhaps the old fogeys in the audience, the battered remnants of an effete Victorian age, may have felt an impulse to withdraw, long before Tarquin did, with hasty apologies, but the younger members seemed to take it all quite coolly. No doubt they knew better than their elders that these violent bedroom scenes are only the new stage courtship *à la mode*. Anyhow, our Tarquin and Lucrece do promptly fall in love and become the lawful spouses they had only passed for.

Mr. Bourchier is the Tarquin, and wisely contrives to mitigate his ferocious bedroom behaviour by a bluff, hearty good-humour in general company. But the Lucrece, Miss Kyrle Bellew, neglects all mitigation. Surely the author must have meant her for a composite character, a blend of the innocent and the wayward, lovable as well as irritating, whereas the actress is all of a piece, all perverse—in fact, a thoroughly exasperating vixen without a redeeming feature. We suggest that this uncompromising attitude upsets the balance of the play, if a play like *Scandal* can be said to have a balance. Miss Gladys Ffolliott is extremely droll as a dragon of propriety, and so is Miss Clare Greet in her familiar part of the unsophisticated female.

SYNOPSIS OF SCENERY.

ACT I.—Lounge of Sutherland York's Studio in Duchess Street, Portland Place	*Walter Hann*
ACT II.—The Hall at Wickham Place, Hampshire—two days later	*J. Sackman*
ACT III.—Wickham Place—the same night	
Scene 1. A Corridor	*Alfred Terraine*
Scene 2. Beatrix's Bedroom	*J. Sackman*
ACT IV.—Franklin's Steam Yacht "Galatea," lying in Cowes Roads—a week later	*Alfred Terraine*

Time—The present.

THE PLAY PRODUCED BY ARTHUR HARDY.

Ladies' Dresses specially designed and executed by **HOCKLEY'S LTD., 15 NEW BOND STREET, W.**

Wigs by CLARKSON.

Furniture by J. S. LYON, LTD., Holborn, and SPILLMAN & CO.

Gramophone used in fourth Act supplied by GRAMOPHONE CO., LTD. (His Master's Voice).

CHEV. NAPOLEON LAMBELET'S QUINTETTE

(Leader: N. DE JOHN)

WILL PLAY THE FOLLOWING SELECTION OF MUSIC:

	"Badinage"	*Herbert*
SERENADE	"Serenade"	*Toselli*
SELECTION	"Punch and Judy"	*Lambelet*
VALSE	"Yes, Uncle!"	*Nat D. Ayer*
VIOLIN SOLO	"Remember"	*Charmette*
SELECTION	"Absent"	*Metcalf*
WALTZ SONG *from*	"The Maid of the Mountains" "Valentine" "Somewhere, Somehow"	*Fraser Simpson* *Lambelet*

BOX OFFICE: A. FRANKLAND (10 a.m. to 10 p.m.)

Telephone Nos.: Gerrard 3830, 3452, 3453.

ACTING MANAGER	For GROSSMITH AND LAURILLARD	H. J. DELLAWAY
STAGE MANAGER		GILBERT LAYE
ASSISTANT MANAGER		GEO. DELLAWAY

EXTRACT FROM THE RULES MADE BY THE LORD CHAMBERLAIN. 1.—The name of the actual and responsible Manager of the Theatre must be printed on every playbill. 2.—The Public can leave the Theatre at the end of the performance by all exit and entrance doors, which must open outwards 3.—Where there is a fireproof screen to the proscenium opening it must be lowered at least once during every performance, to ensure its being in proper working order. 4.—Smoking is not permitted in the Auditorium. 5.—All gangways, passages, and staircases must be kept free from chairs or any other obstructions, whether permanent or temporary.

GARRICK THEATRE

Licensed by the Lord Chamberlain to Charles B. Cochran.

Lessee - - - - - - - Mr. Charles B. Cochran.

On Monday Afternoon, Dec. 16, at 2.30,

And Twice Daily, at 2.30 & 8.

THE BRANDON-THOMAS COMPANY

IN

"Charley's Aunt"

By BRANDON THOMAS.

Colonel Sir Francis Chesney, Bart. ..	**Mr. STEPHEN LANGTON**
Stephen Spettigue (*Solicitor, Oxford*) ..	**Mr. JAMES E. PAGE**
Jack Chesney	**Mr. SCOTT SUNDERLAND**
Charles Wykeham (*Undergraduates at St. Oldes' College, Oxford*)	**Mr. VERNON SYLVAINE**
Lord Fancourt Babberley	**Mr. LYTTON GREY**
Brassett (*College Scout*)	**Mr. SYDNEY COMPTON**
Delgado Luncia d'Alvadorez, from Brazil ..	**Miss ADA FERRAR**
Kitty Verdun (*Spettigue's Ward*) ..	**Miss DOROTHIE PIDCOCK**
Ela Delahay (*an Orphan*)	**Miss HATTIE HANSON**
Amy Spettigue (*Spettigue's Niece*) ..	**Miss EVA TRESIZE**

THE TIMES

TUESDAY, DECEMBER 17, 1918.

"CHARLEY'S AUNT."

REVIVAL AT THE GARRICK THEATRE

The first of the Christmas theatrical revivals was seen yesterday afternoon, when *Charley's Aunt* was presented before a laughing audience at the Garrick Theatre, where it will be played twice daily during the holidays.

In the cast there are two familiar and all but indispensable players, Mr. James E. Page, the Spettigue, and Mr. Sydney Compton, the Brassett. The others seemed to us less familiar. We do not remember having seen Mr. Lytton Grey as Lord Fancourt Babberley before, and his admirable restraint from forcing the fun, his manner of showing how funny the part is without straining to make it funny, were very welcome. The two other undergraduates are well and naturally played by Mr. Scott Sunderland and Mr. Vernon Sylvaine; Mr. Stephen Langton makes a very stylish Sir Francis Chesney, and among several charming ladies we noticed a clever little performance of Ela Delahay by Miss Hattie Hanson. Though all the fun is familiar, it is freshly presented, and the success of the revival seems assured.

THE TIMES

WEDNESDAY, DECEMBER 18, 1918.

"MASKS AND FACES."

MATINEE FOR ACTORS' PENSIONS.

OLD PLAYS STILL FRESH.

The Second Act of
MASKS AND FACES,
By Charles Reade and Tom Taylor.

Sir Charles Pomander	Mr. H. B. IRVING
Ernest Vane	Mr. OWEN NARES
Triplet	SIR SQUIRE BANCROFT
Mr. Soaper	Mr. E. HOLMAN CLARK
James Quin	Mr. EDMUND MAURICE
Colley Cibber	Mr. DION BOUCICAULT
James Burlock	Mr. GEORGE TULLY
Colander	Mr. HERBERT WARING
Handston	Mr. FRED KERR
First Footman	Mr. C. M. LOWNE
Second Footman	Mr. ARTHUR WONTNER
Peg Woffington	Miss IRENE VANBRUGH
Mabel Vane	Miss GLADYS COOPER
Kitty Clive	Miss GERTRUDE ELLIOTT

Scenes from Shakespeare's
MACBETH.

Macbeth	Mr. LYN HARDING
Lady Macbeth	Miss MARY ANDERSON
Gentlewoman	Miss LILIAN BRAITHWAITE
Physician	Mr. BEN GREET

A PANTOMIME REHEARSAL.
By Cecil Clay. Produced by Mr. Weedon Grossmith.

Jack Deeds	Mr. KENNETH DOUGLAS
Sir Charles Grandison	Mr. CHARLES HAWTREY
Lord Arthur Pomeroy	Mr. WEEDON GROSSMITH
Captain Tom Robinson	Mr. ROBERT HORTON
Lady Muriel Beauclerc	Miss ELLIS JEFFREYS
The Hon. Lily Eaton Belgrave ..	Miss IRIS HOEY
The Hon. Violet Eaton Belgrave	Miss FAY COMPTON
The Hon. May Russel-Portman ..	Miss MARJORIE GORDON
The Hon. Rose Russel-Portman ..	Miss PEGGY KURTON
Lady Sloane Willey	Mrs. VERNON CASTLE
Tompkins	Mr. RUTLAND BARRINGTON

This was by every sign and portent a great occasion, and about great occasions you never can tell. Expectation is strained, famous players may not be i' the vein, spontaneity may be checked by the solemnity of the occasion. And yesterday afternoon there were perhaps special causes for misgiving. What should we make of *Masks and Faces*, an old play of the 'fifties, refashioned, to be sure, in the 'seventies and 'eighties, but undeniably Victorian and without the *prestige* of a classic? And what of *A Pantomime Rehearsal*, a joke more than a quarter of a century old? With playgoers themselves old enough to remember these old things in their prime there was the natural fear about reviving the memories of their youth. When Johnson in his old age heard someone declaiming *Irene* he hurriedly left the room. "Sir," he explained, "I thought it had been better."

But it was all right. Our qualms were soon set at rest. The old comedy *was* a little stagey. The old joke *was* a little long. But we were all in such good humour, there was so much good acting, it was so delightful to see Sir Squire Bancroft on the stage again, and to hear Lady Bancroft's voice again—well, as we have said, it was all right, joyously, graciously, imposingly right. When Triplet made his entry there was a prolonged roar of applause. Sir Squire was affected, as we all were. In such a moment the flintiest anti-sentimentalist furtively rubs his nose. If the actor faltered a little it was all happily in the key of his part. He soon warmed to his work, and gave us an extraordinarily rich, delicate, distinguished, performance—rich in detail, delicate in finish, distinguished in style. To see him drink his glass of wine—and call it Nectar or else Falernian—was to inhale its *bouquet* yourself. When, after greedily munching a biscuit, he secretly slipped some into his pocket for the hungry children at home, you thought of the little old maid in "Middlemarch" who blushed when she stole the lumps of sugar for her canaries. The whole picture of the struggle of good breeding with dire poverty, of Triplet the gentleman with Triplet the starveling poet—an innocent literary vanity popping out now and then amid the flourishes of courtly manners and the sincere gratitude of a downtrodden man for a woman's simple kindness—the whole picture was a perfect thing and a wonderfully touching thing. It stood out from the rest of the cast like a mellow Old Master in a modern gallery—yes, though the rest of the cast was entirely filled by players of the first distinction, some of whom were proud merely to carry tea-trays, and indeed carried them a little too proudly. Mr. Irving gave an almost tragic intensity to Sir Charles Pomander. For two pins, you fancied, he would have turned him into an Iago. So Miss Irene Vanbrugh conceived Peg Woffington "in the grand style" and was, if we may say it, inexorably grand. But Miss Gladys Cooper was the real surprise. She was not merely fresh, girlish, daintily rustic as Mabel Vane—there was nothing surprising in that—but she was also sincere and natural, and even achieved the pathetic. We have never found her more charming.

After the act from *Masks and Faces* came the letter-reading, the murder, and the sleep-walking scenes from *Macbeth*, with Miss Mary Anderson and Mr. Lyn Harding. Tragic poetry of this intensity, of course, knocks everything else endways. The audience listened in dead silence—almost as though holding their breath. Miss Anderson, as we all know, defies time. But she is much more than a beautiful Lady Macbeth, she is superbly tragic. Her "Give me the daggers," her frenzied hurrying of Macbeth away from the knocking at the gate, sent a thrill through the house. And she gives you resonantly every word, as, too, does Mr. Harding, a good Macbeth on the whole, though a little inclined to the expository—emphasizing such archaisms as "surcease" and "gouts," as who should say, "See Glossary at end."

Then came Lady Bancroft—with the old Marie Wilton voice that some of us remember so well—to make a little modest speech of thanks to the patrons of King George's Pension Fund, to acknowledge gratefully the patronage of King George himself, who with the Queen and Queen Alexandra occupied the Royal Box, to make a little joke about her husband's Triplet costume (understood to have been rescued from Mme. Tussaud's), and to announce that the performance had brought the charity a large sum. Nothing could have been happier than this little speech. Lady Bancroft was evidently very glad to be there, and we were all glad to get the chance of seeing her again.

Yes, and we were all glad to see *A Pantomime Rehearsal* again, though it *was* a little long. The fact is, on such an occasion, they are all like Sir Charles Grandison (Mr. Hawtrey, with an obvious cold), they all "want to act." And act they did yesterday afternoon, with all the gusto with which "professionals" do act when representing awkward amateurs. Mr. Weedon Grossmith, as Lord Arthur, was as good fun as of old, Mr. Kenneth Douglas revealed a pretty touch at the piano, Miss Ellis Jeffreys and Miss Iris Hoey and Miss Fay Compton obviously revelled in the joke of being fashionable dames playing at pantomime fairies, and Mrs. Vernon Castle gave a dance which had to be repeated. Mme. Clara Butt, looking very stately as Britannia, sang "God Save the King" as she alone can sing it, we all joined in with a will, and so ended a memorable afternoon.

LADY BANCROFT'S SPEECH.

THE SEARCH FOR TRIPLET'S OLD COSTUME.

It was a packed house at His Majesty's Theatre yesterday afternoon at the *matinée* for King George's Pension Fund for Actors and Actresses. To find an expensive seat unoccupied would have been difficult. The best chance for a late comer was to go into the gallery. With such an audience it was not surprising that Lady Bancroft should have been able to announce that the receipts amounted to £2,300.

In the Royal box sat the King and Queen, Queen Alexandra, Prince Albert, Princess Mary, and Princess Victoria. Their Majesties had a hearty welcome from the large audience, and they stayed till the end of the long programme. The King was noticeably amused by some of the passages in Lady Bancroft's speech, and especially by her reference to possible transformations of Sir Squire Bancroft's effigy in Madame Tussaud's. Among others present were Lady Carisbrooke, Countess Torby, Lady Wernher, Lady Diana Manners, Lady Wyndham, the Hon. Mrs. Roland Greville, Lieutenant G. du Maurier (in Guards khaki), and Mr. Dennis Eadie.

The following ladies sold programmes under the direction of Lady Alexander :—

Miss Phyllis Broughton, Miss Evelyn Curzon, Mlle. Delysia, Mrs. Dumaresq, Mrs. Dennis Eadie, Miss D. Fellowes-Robinson, Mrs. Hugh Fitch, Miss Mary Gray, Miss R. Goodall, Miss Dorothy Hammond, Mrs. Lionel Harris, Miss Mona Harrison, Miss Elsie Janis, Miss Lily James, Lady Loxley, Miss L. Melville, Mrs. G. du Maurier, Miss Eva Moore, Miss Mabel Russell, Mrs. A. Stock, Miss Hilda Trevelyan, Miss Nonna Whalley, and Dame May Whitty.

The actor who had the most cordial reception was naturally Sir Squire Bancroft. Round after round of hand-clapping greeted his appearance in the scene of *Masks and Faces*, and the enthusiasm was repeated at the end of this performance. Hardly less warm was the tribute to Lady Bancroft as she came before the curtain after *Macbeth*, to fulfil her promise of addressing the audience. Leaning on a stick, she spoke as brightly and clearly, one was tempted to think, as though time had stood still and she was playing Peg Woffington in the middle seventies of last century. Her words were these :—

"I never thought I should speak again from the stage. I feel almost that I have no right here. Yet I am so happy. (Cheers.) I shared with my husband a keen desire to do something, however small, on this occasion for King George's Pension Fund for Actors and Actresses. That must be my apology for coming here. (Cheers.) When I listened just now to the dialogue of the dear old play, *Masks and Faces*, the old time came over me when I played Peg Woffington, and I must confess to a little pang of emotion on hearing the familiar words fall from the lips of my accomplished successor in the part, Irene Vanbrugh. (Cheers.) When it was arranged that my husband should come from his retirement to play the part of Triplet, we were very much exercised where to find his old costume. I said, 'I don't know where it is.' He said he had only his pocket handkerchief left, and that was hardly enough. (Laughter.) I said to him, 'If you can find the costume I question whether it would fit, because you are a little larger now, in spite of the rations.' Then, all at once we remembered the last time we saw that costume was at Madame Tussaud's waxworks. (Laughter and cheers.) I said, 'Of course, you have been melted down by this time.' He said, 'What do you think they have made of me? Perhaps Marshal Foch, perhaps President Poincaré, perhaps President Wilson. (Laughter.) Well, I only hope my figure has not been melted down to something in the Chamber of Horrors.' (Laughter.)

"I am coming to something very interesting. I must tell you of the receipts this day. £2,300! (Cheers.) That is very good, isn't it? We are so grateful, and you may be sure it will be well bestowed. All our hearts are so full of joy at this moment that one feels we cannot do enough in the way of thank-offering; and I think it is an excellent moment to appeal to remembrance of the many happy hours you have passed in the theatre on behalf of those who have not been so fortunate as others, but have fallen by the way, after having in their day done much in the way of charity. For I do not hesitate to say that actors and actresses are among the most generous and charitable people in all the world.

"Now, may I say how rejoiced we are in the presence of our King (cheers) and our Queen (cheers) and Queen Alexandra? (Cheers.) May I be the mouthpiece of my comrades, my brothers and sisters, in the beautiful art I have loved so long?—may I say with our loyal affection how we hope and wish and pray that the reign of King George V. may at last be one of peace and happiness." (Cheers.)

PETER PAN

Peter Pan ..	.. FAITH CELLI
Capt. Hook ..	.. JULIAN ROYCE
Mr. Darling ..	.. WILFRED FLETCHER
Mrs. Darling ..	.. STELLA CAMPBELL
Wendy Moira Angela Darling	.. ISOBEL ELSOM
John Napoleon Darling	.. PATRICK KAY
Michael Nicholas Darling	.. VISTA SYLVA
Nana	.. EDWARD BATLEY
Tinker Bell	.. JANE WREN
Tootles	.. SYBIL HOOK
Nibs	.. JANE GRAHAME
Slightly	.. ARTHUR CLEAVE
Curly	.. LOIS CARRUTHERS
First Twin	.. DORIS MACINTYRE
Second Twin	.. SYBIL LAYE
Nurse	.. G. W. ANSON
Gentleman Starkey	.. HUGH E. WRIGHT
Cookson	.. WALTER LAKE
Gallins	.. RAWSON BUCKLEY
Cecco	.. WILLIAM LUFF
Jukes	.. BASIL DYNE
Noodler	.. JOHN KEYT
First Pirate	.. A. CARLAW GRAND
Second Pirate	.. DUDLEY S. CREWE
Third Pirate	.. J. WILSON
Great Big Little Panther	.. GARRETT HOLLICK
Tiger Lily	.. MARGARET FRASER
Mermaids	.. ETHEL WELLESLEY
Mermaid	.. BABS FARREN
Crocodile	.. BABS FARREN
Starrick	.. JOSEPH OWEN and PERCY BUSS
Pirates and Wolves	.. DUDLEY S. CREWE

(Specially Selected from the Play) Mrs. Sylvia Sleeper, Dorothy Sleeper, Patricia Hale

Pipes of Pan: Joseph Owen, Percy Buss, Arthur Coleby, Dudley S. Crewe, Charles Pallott

ACT I	.. .. ..	Our Early Days
	Scene	The Nursery
ACT II.	.. .. ..	The Never, Never, Never Land
	Scene	The House we built for Wendy
ACT III	.. .. ..	Marooner's Rock or the Mermaid's Lagoon
	(Showing a	minutes of Peter's Life)
ACT IV	.. .. ..	Our Home under the Ground
ACT V	.. .. ..	Home, Sweet Home
	Scene I. ..	The Pirate Ship
	Scene II. ..	The last glimpse of the Redskins
	Scene III ..	The Nursery
	Scene IV ..	Outside the House
	Scene V. ..	The Tree Tops

The Curtain is lowered for a few minutes between Scenes I. and II. of Act V

The Play produced under the direction of DION BOUCICAULT

NEW THEATRE

PETER PAN

Matinee 19/12/1918

Orch. Stall

K 197

LEFT

To be retained

VAUDEVILLE THEATRE

Proprietors and Managers ... ... J. M. & R. GATTI

By Arrangement with Messrs. GATTI

ANDRE CHARLOT presents

" _____ _____ "

To-night, Friday, Dec. 20th, 1918, at 7.45 and Every Evening at 8.

A NEW REVUE

By ARTHUR WIMPERIS and RONALD JEANS.

Music by HERMAN DAREWSKI.

Musical Numbers Staged by J. W. JACKSON.

Costumes & Scenery under the supervision of ARTHUR WEIGALL.

WITH

MARGARET BANNERMAN.

GERTRUDE LAWRENCE CALEB PORTER.

WALTER WILLIAMS

AND

NELSON KEYS.

ACT I.

Scene I. (Ronald Jeans) . . **St. Victorialoo Station**

Walter	WALTER WILLIAMS
A Porter	CALEB PORTER
Another Porter	ALBERT WALLACE
And Another	DAN O'NEILL
The Chauffeuse	GERTIE LAWRENCE
The Stationmistress	MARGARET BANNERMAN
The W.A.A.C.	POPPY DALE
The Wren	DORIS LLEWELYN
The Lift Girl	VERA LENNOX
The Porteress	GLADYS MILES
The Land Girl	VIOLET LEICESTER
Ha Hi Lo Da	NELSON KEYS

Opening Chorus. Lyric by RONALD JEANS. Music by HERMAN DAREWSKI.

"Who Killed Mrs. Grundy?" Lyric by RONALD JEANS. Music by HERMAN DAREWSKI.

The Song of Ha Hi Lo Da. Lyric by RONALD JEANS. Music by HERMAN DAREWSKI.

"There are so many girls." Lyric by RONALD JEANS. Music by HERMAN DAREWSKI.

Afternoon Frocks by SADIE.

Scene II. (Ronald Jeans) . **"The Merchant of Venison"**

The Courier	NELSON KEYS
Hambonio	WILLIAM PRINGLE
Bassoudraughtio	ALBERT WALLACE
Venison	CALEB PORTER
Bray-Lock (from Maidenhead)	NELSON KEYS
The Fair Apportioner	MARGARET BANNERMAN

Scene III.

WALTER WILLIAMS AND GERTRUDE LAWRENCE in

"I've been Waiting for Someone like You"

Lyric by RONALD JEANS Music by HERMAN DAREWSKI.

Scene IV. (Ronald Jeans) . . . **Christmas, 1918**

George	WALTER WILLIAMS
Emily	MARGARET BANNERMAN
Uncle Jack	ALBERT WALLACE
Aunt Betty	GLADYS MILES
Grandfather	WILLIAM PRINGLE
Grandmother	EUNICE BROADWOOD

Miss Bannerman's Dress by ELSPETH PHELPS.

VAUDEVILLE THEATRE. Tel. Gerr. 3815.
Proprietors and Managers, J. M. and R. Gatti.
by arrangement with Messrs. GATTI,
ANDRE CHARLOT presents
EVENINGS, 8; MATS. TUES., THURS., FRI., SAT., 2.30.
A NEW REVUE
"BUZZ BUZZ."
By Arthur Wimperis and Ronald Jeans.
Music by Herman Darewski.
Musical numbers staged by J. W. Jackson.
Scenery and Dresses by Arthur Weigall.
MARGARET BANNERMAN,
GERTRUDE LAWRENCE,
WALTER WILLIAMS,
CALEB PORTER,
and
NELSON KEYS.

PROGRAMME *(continued)*—

Scene V. . . . . . **Nosey Parker**

VERA LENNOX AND CHORUS in

"Nosey Parker." Lyric by ARTHUR WIMPERIS. Music by HERMAN DAREWSKI.

Scene VI. (Arthur Wimperis) . **Coupons for Kisses**

The Policeman	CALEB PORTER
The Girl	MARGARET BANNERMAN
The Boy	NELSON KEYS

"Coupons for Kisses."

Lyric by ARTHUR WIMPERIS. Music by HERMAN DAREWSKI.

Scene VII. . . . . **"What's in a Name?"**

WALTER WILLIAMS AND THE COMPANY.

"Everything is _____ _____. Now."

Lyric by RONALD JEANS. Music by HERMAN DAREWSKI.

ACT II.

Scene I. . . . **Winnie, the Window Cleaner**

GERTIE LAWRENCE and CHORUS in

"Winnie, the Window Cleaner."

Lyric by RONALD JEANS. Music by HERMAN DAREWSKI.

Scene II. (Ronald Jeans) . . . . **Home at Last**

Mrs. Pip	DAN O'NEILL
Jack	NELSON KEYS
Gwendoline	MARGARET BANNERMAN
The Washing	EUNICE BROADWOOD
The Milkman	ALBERT WALLACE

Miss Bannerman's Dress by ELSPETH PHELPS.

Scene III. . . . . . **Live and Let Live**

WALTER WILLIAMS.

"Live and Let Live." Lyric by RONALD JEANS. Music by HERMAN DAREWSKI.

Scene IV. . . . . . **Maori-Land**

GERTIE LAWRENCE AND CHORUS.

"I lost my heart in Maori Land." By ALF LAWRENCE and HERMAN DAREWSKI.

Scene V. (Ronald Jeans) . . . **Reconstruction**

The Eloquent One	NELSON KEYS
The Cabby	CALEB PORTER

"If I want into Parliament."

Lyric by RONALD JEANS. Music by HERMAN DAREWSKI.

Scene VI. . . . . . **Sunshine and Rain**

Miss Sunshine	MARGARET BANNERMAN
Mr. Rain	GERTIE LAWRENCE

"Miss Sunshine and Mr. Rain."

Lyric by ARTHUR WIMPERIS. Music by HERMAN DARRWSKI

Scene VII. . . . **The Infectious Impediment**

Walter	WILLIAMS
Dan	O'NEILL

"K-K-K-Katie." Words and Music by GEOFFRY O'HARA.

PROGRAMME *(continued)*—

Scene VIII. (Arthur Wimperis) . . **How it is done**

Part 1. . **The Manager's Office: The Raw Material**

The Manager	WILLIAM PRINGLE
The Producer	NELSON KEYS
The Dramatis	CALEB PORTER
The Secretary	GLADYS MILES
The Office Boy	DAN O'NEILL

Part 2. . **Hall in a Country House: The "Finished" Article**

Capt. Travers	NELSON KEYS
Angela Travers	MARGARET BANNERMAN
The Spy	WALTER WILLIAMS
1st Special	ALBERT WALLACE
2nd do.	DAN O'NEILL
Butler	ALBERT WALLACE
Maid	VERA LENNOX

"Red, White and Blue." Lyric by ARTHUR WIMPERIS. Music by HERMAN DAREWSKI

The Oxford Theatre

OXFORD STREET, W.

Opposite Tottenham Court Road Tube Station.

CHARLES B. COCHRAN'S
PRODUCTION

"IN THE NIGHT WATCH,"

Freely adapted from Messieurs Farrère and Nepoty's "La Veille d'Armes,"

BY

MICHAEL MORTON.

Captain de la Croix de Corlaix	Of the French Cruiser *Alma.*	C. V. FRANCE
Lieutenant Branbourg ...		C. M. HALLARD
Lieutenent D'Artelle		DENNIS WYNDHAM
Commander Fargasson ...		H. K. AYLIFF
Lieutenant-Commander Dulec		GRIFFITH HUMPHREYS
Engineer-Lieutenant Birodat		ERNEST RUSTON
Doctor Ribot		HENRY OSCAR
Seaman Le Duc		A. E. GEORGE
Quartermaster Dagorne ...		EDGAR BRUCE
Ship's Boy		GEORGE AYRE
Vice-Admiral Folgat		HERBERT LEONARD
Rear-Admiral de Lutzen ...		A. LUBIMOFF
Rear-Admiral de Challemont		GRIFFITH HUMPHREYS
Commander Mobraye		HENRY WENMAN
Captain de l'Estissac		LIONEL WILLIAMS
Clerk of the Court		EDGAR BRUCE
Eugenie de Corlaix		MADGE TITHERADGE
Alice Perlet		JESSIE BATEMAN

ACT I.

The Captain's Salon on board the Cruiser "ALMA" at anchor, Night, August 1st, 1914.

ACT II.

Same Night.

Scene 1. Lieutenant D'Artelle's Cabin.

Scene 2. The Bridge.

ACT III.

The Hall of the War Council. One Month Later.

The Play produced under the personal direction of MICHAEL MORTON.

The Naval details have been kindly supervised by a French Naval Officer.

Scenery by JOHN BULL.

Uniforms by M. BERMAN.

Miss Titheradge's Gowns by HANDLEY SEYMOUR.

Miss Bateman's Gowns by SUZANNE (Myra Salter).

Wigs by GUSTAVE. Furniture by JAMES S. LYON.

INTERVALS.

After Act I., Ten Minutes; After Act II., Ten Minutes.

THE OXFORD.

In the Night Watch.

On Monday, December 23, 1918, was presented here by Mr. Charles B. Cochran, a play, in three acts, freely adapted from Claude Farrère and Lucien Nepoty's La Veille d'Armes, by Michael Morton, entitled:—

In the Night Watch.

The plot must be outlined as briefly as this amplitude of details admits. Captain de Corlaix, of the French cruiser Alma, is giving a dinner-party on board his ship, which is lying at anchor, on that fateful night, August 1, 1914, two lady guests being present, his wife Eugénie and her sister and watch-dog, Alice Perlot. Tired of her dull and monotonous life during her middle-aged husband's lengthy absences at sea, Eugénie is turning again to Lieutenant d'Artelle, between whom and her there had been a former boy-and-girl attachment, and an odd piece of Quixotic chivalry on the Captain's part almost throws her into the Lieutenant's arms. Receiving a wireless message in the course of the evening, de Corlaix reads it out as though it were cancelling the previous orders to keep up steam and remain ready for action. As a matter of fact it announced that war had broken out, and ordered the vessel to put out with steam full on and with lights out, the Captain's motive in thus altering the purport of the message being to send his wife ashore happy in the ten o'clock pinnace. Angered at her husband's apparent coldness, and thinking there would be the usual eleven o'clock boat, Eugénie foolishly accepts d'Artelle's offer to take leave of him in his cabin; a brother officer, Lieutenant Brambourg, after also making love to her, having endeavoured to poison de Corlaix's mind with a laboured parallel between the Captain's matrimonial affairs and those of an uncle of Brambourg's, whose marriage with a young woman had also proved a failure.

Whilst d'Artelle is making ardent love to Mme. de Corlaix, and she is on the point of yielding, Brambourg comes down to ask the former to help him to obtain an exchange by reason of the Captain's changed conduct towards him. The sound of firing is heard, and, as Eugénie is hiding behind a curtain, both Lieutenants see through the porthole the approach of a strange ship and the signals that pass between her and the Alma. As we are shown in the next scene, on the bridge, the approaching vessel replies correctly, with four red lights and four blue lights, with regard to the Alma's inquiries whether her nationality is French; but it is a German cruiser or destroyer all the same, and, after she has sustained a palpable hit, she discharges a torpedo, which causes the Alma to founder. Seriously hurt by being jammed in his cabin door, d'Artelle, with the aid of his devoted servant Seaman Le Duc, contrives the escape of Eugenie, whom her country's danger has recalled to her sense of duty; and the Lieutenant, also repentant, makes further amends for his fault by clambering up on to the bridge and throwing his lifebelt round the wounded Captain, before he himself falls below dead, and the ship founders. Realistic all this is intended to be, but at present it needs being taken at a quicker pace. The same applies more or less to the court-martial in the Hall of the War Council on shipboard, a month later, when de Corlaix, only just recovering from his wounds and consequent illness, is being arraigned for not exercising due caution in steering towards the enemy craft. Here again the details are multifarious, the most salient of them being that of 24 officers all had gone down except de Corlaix and Brambourg, and that the latter, who had also been ill, professes, with partial truth perhaps, to be suffering from complete loss of memory as to having seen the signals, the proved passing of which would be necessary to ensure the Captain's acquittal. Though examined searchingly by the prosecutor for the Government, Commander Mobraye, both Brambourg and Le Duc are so foggy in their evidence that things would have gone hardly with de Corlaix had not Eugénie, breaking through the crowd at the back of the court, made a clean breast of her presence in the cabin and of all she had seen and heard, and thus convinced both the Admirals of the Captain's freedom from guilt and de Corlaix of her own innocence.

THEATRE ROYAL DRURY LANE, LIMITED

MANAGING DIRECTOR ARTHUR COLLINS

Mr. Arthur Collins requests the pleasure of

Mr. J. Watts 's

Presence on

BOXING-NIGHT

Thursday Evening, Dec. 26, 1918

AT SEVEN O'CLOCK SHARP

to witness the Production of

BABES IN THE WOOD

BY

FRANK DIX and ARTHUR COLLINS

Music by J. M. GLOVER

AND

MELVILLE GIDEON.

Additional Numbers by HENRY E. PETHER, KENNEDY RUSSELL, A. W. KETÈLBEY, HARRY S. PEPPER.

Produced by ARTHUR COLLINS

Should you or your representative be prevented from being present, the immediate return of the enclosed Ticket will be esteemed a favour.

CHAS. F. TAYLOR,
Business Manager

TWICE DAILY at 1.30 and 7.30.

BABES IN THE WOOD

BY

FRANK DIX and ARTHUR COLLINS

Music by J. M. GLOVER

AND

MELVILLE GIDEON.

Additional Numbers by HENRY E. PETHER, KENNEDY RUSSELL, A. W. KETÈLBEY, HARRY S. PEPPER.

CAST OF CHARACTERS

The characters appear in the following order:

Will Scarlett		Miss IDA HARVEY
Lord Fairplay		Miss MARIE BLANCHE
Joy	(*The Baron's Ward*)	Miss FLORENCE SMITHSON
Horace	*The Babes*	Mr. STANLEY LUPINO
Flossie	*The Babes*	Mr. WILL EVANS
Mrs. Skinnear		Miss LILY LONG
Taxi	(*The Dog*)	Mr. GEORGE GREEN
Baron Overdraft		Mr. HARRY CLAFF
William	*The Robbers*	Mr. SETH EGBERT
Walter	*The Robbers*	Mr. ALBERT EGBERT
Marie		Miss AGNES CROXTON
The Wild Girl		Miss KATHLEEN O'HANLON
The Goblin		M. WANIA

THE BOGANNY TROUPE — THE TILLER TROUPE

Messrs. EDWARD MORGAN, EDWARD GORDON, E. DRAKE, W. GREEN

Misses A. LESLIE, M. COURTNAY, C. LORAINE

SYNOPSIS OF SCENERY

PART I.

Scene 1.	THE BARON'S GARDEN	Bruce Smith
Scene 2.	JOY'S BOUDOIR IN THE CASTLE	E. H. Ryan
Scene 3.	THE FOREST	R. McCleery and E. J. Humphries

THE PAGEANT OF PEACE

Scene 4.	THE NIGHT	Marc Henri
Scene 5.	THE DAWN	Marc Henri
Scene 6.	THE DAY	Marc Henri

PART II.

Scene 7.	MARKET SQUARE, BABBYVILLE	Bruce Smith
Scene 8.	LOVERS' CHINE	Bruce Smith
Scene 9.	THE SCHOOLROOM, BABBYVILLE	Bruce Smith
Scene 10.	BARON'S RECEPTION ROOM	Bruce Smith
Scene 11.	BANQUETING HALL IN THE BABES' CASTLE	Bruce Smith

HARLEQUINADE:

Scene 1.	NOWHERE IN PARTICULAR	Bruce Smith
Scene 2	THE HAUNTED HOUSE	Bruce Smith

Clown - - WHIMSICAL WALKER

Pantaloon, WILLIAM STEVENS
Harlequin, GEORGE CRAIG
Columbine, JESSIE VOKES
Policeman, WALTER DUNLO
Shopman, G. EDWARDS
Swell, F. MAYNARD

All the Costumes Designed by COMELLI.

Ballets by JEAN PRATESI.

Special Dances by GEORGE SHURLEY

Stage Manager - - - - ERNEST D'AUBAN

LYCEUM THEATRE.

Lessees - - - - - Popular Playhouses, Limited
Managing Directors - - WALTER MELVILLE & FREDK. MELVILLE
Licensed by the Lord Chamberlain to Walter Melville, Lyceum Theatre, W.C.

BOXING DAY, DEC. 26th, at 2 & 7, and
TWICE DAILY at 2 and 7.

The Lyceum Pantomime

CINDERELLA

Written by NEWMAN MAURICE.
Produced by WALTER and FREDK. MELVILLE.
[illegible] by ERNEST VOUSDEN
[illegible] K. BROWNE and LYCEUM STUDIO.
[illegible] by TOM REES and WILLIAM CRISP.
[illegible] Effects by JOHN WATERS.
[illegible] by WILLIE CLARKSON.
[illegible] Street, W.

Cinder[illegible]	Miss NANCY GIBBS
Dea[illegible]	Miss ALICE LLOYD
Baron [illegible]	Mr. TOM McNAUGHTON
Cynthia [illegible]	Mr. DAVE O'TOOLE
Gladys [illegible]	Mr. ARTHUR NICHOLAS
Geo-up [illegible]	BROTHERS SHANKS
Tommy [illegible]	Mr. JACK HURST
Grocer [illegible]	Mr. GEORGE HARVEY
Gold [illegible]	Miss LYDIA MANNINGTON
Silver [illegible] Prince's Coachmen	Miss GLADYS GRAY
[illegible]	Miss MABEL GUINNESS
Walking [illegible]	Miss MILLIE CLARKE
Herb[illegible]	BROTHERS SHANKS
Prince [illegible]	Miss LOUIE BUCKMAN
Lord [illegible]	Miss ROSE MERTON
Duke [illegible] Road	Miss ETHEL MORTIMER
[illegible]	Miss ELSIE HARVEY
Sir [illegible]	Miss NORA ERSKINE
Johnny [illegible]	Mr. HERBERT MARSHALL
[illegible] *PART II. SCENE VIII*	
[illegible]	Miss MILLIE CLARKE
[illegible]	Miss GLADYS GRAY
[illegible]	Mr. CECIL WEBB
The W[illegible]	Miss RITA ISLE
A Poo[illegible]	Miss AUSTRAL HOPE
Hende[illegible]	Mr. PETER FANNAN, Junr.
Ophel[illegible]	Miss MARJORIE WALKER
Lady [illegible]	Miss LYDIA MANNINGTON
An Old [illegible]	Mr. F. C. IMBERT
The [illegible]	Mr. TOM McNAUGHTON

Demon Malvino (a Bad Spirit)	Mr. JOHN SANDBROOK
Sunray } Fairies {	Miss NINETTE DE VALOIS
Moonbeam } Fairies {	Mr. ALEX GOUDIN
Godmother (the Fairy Crystal)	Miss DORRIE EYRE
Spirit of the Slipper	Miss CECILE MAULE-COLE
AND	
Buttons	Mr. GEORGE BASS

And numerous others, including
LOTTIE STONE'S TROUPE of LADY DANCERS.
Ballets invented and arranged by Miss LUBHAN McLAREN

PART 1.

Scene 1	The Demon Forge and the Magic Slipper
Scene 2	The Prince's Palace
Scene 3	A Glade in the Royal Forest
Scene 4	The Baron's Hall
Scene 5	The Kitchen

The Good Fairy and the Pumpkin, Rats and Mice

Scenes 6 and 7
THE MYSTIC REALMS OF FAIRYLAND
GRAND BALLET
The Evolution of Magic Coach and Ponies from Pumpkin, Rats and Mice.
Cinderella on her way to the Ball
SPECIALITY DANCES BY
Miss NINETTE DE VALOIS
Mr. ALEX. GOUDIN
Little Miss CECILE MAULE-COLE and
CHILDREN'S BALLET of the LILLA FIELD Company
Supported by THE LOTTIE STONE TROUPE
and a Host of Auxiliaries.
Ballet arranged by Miss [illegible] Music composed and selected by ERNEST VOUSDEN. Scenery designed and painted by H. K. BROWNE.

PART 2.

Scene 8	Exterior of the Prince's Palace
Scene 9	The Ball Room
	Cinderella's Flight
Scene 10	Returning Home
Scene 11	Exterior of the Baron's Mansion
Scene 12	The Wedding Reception

CHILDREN'S COMIC HARLEQUINADE
The Lyceum Clown, Mr. FRED C. IMBERT.
Pantaloon, Mr. CECIL WEBB.

Acting Manager and Treasurer - CHRIS MASON Stage Manager - EDWARD VALENTINE

Daily Mail
JULY 9, 1919.

THEATRE NOTES.

A SEASON OF RECORDS.

LONDON BEATS PARIS AND NEW YORK.

The theatre season of 1918-19 ends this month. It has been a season of bad plays and prosperous theatres.

There were fewer plays than usual in a like period. Everything prospered, so changes of bill were almost unnecessary. The producers made money on the entertainments, the restrictions on bar and chocolate sales were forgotten, everything remaining in a man's pocket after taxicab-driver and restaurant proprietor had had a share went into the box-offices. London may never see the like again.

Paris and New York did well, but compared with London their theatres were "not in it." New York never had a better season than that now ending. Its managers boast of it, and yet the longest run through the year in that great city is credited to "a music and girl show" called "Everything," which run on twice-a-day lines, recorded 4 60 performances at the New York Hippodrome before it was taken off recently.

Here are the London figures:

Play.	Theatre.	1st night.		Performances.
Freedom of the Seas	Haymkt.	Aug. 1	British	226
Luck of the Navy...	Queen's	" 5	"	367*b*
The Law Divine ...	Wyndhm	" 29	"	363
The Live Wire	S.M'rtn's	" 30	"	83
Eyes of Youth	S. James'	Sept 2	U.S.	353*b*
A Week-End	Kingswy	" 12	British	189
Roxana.....	Lyric	" 18	U.S.	219
The Female Hun...	Lyceum	Oct. 2	British	313
Scandal	Strand	Dec. 7	U.S.	238
In the Night Watch	Oxford	" 23	French	216
The Purse Strings	Garrick	Jan. 28	British	69
Uncle Sam	Haymkt.	Feb. 12	U.S.	204*b*
A Certain Lieutn'ss	S.M'rtn's	" 17	British	40
Abraham Lincoln...	Lyric.	" 19	"	180*b*
His Royal Happiness (Mats. only)	Hammersmith Hol. Ent.	" 24	U.S.	12
The House of Peril	Queen's	Mar. 8	British	105
Victory.....	Globe	" 26	"	46
Caesar's Wife.....	Royalty	" 27	"	123*b*
Our Mr. Hepplewhite	Criterion	Apl. 4	"	139*b*
Time to Wake Up (Mats. only).	New	" 11	"	12
Business Before Pleasure	Savoy	" 21	U.S.	108*b*
The Very Idea	S.M'rtn's	" 22	"	105*a*
Judith.....	Kingswy	" 30	British	45
The Black Feather	Savoy	May 1	"	83*a*
Temporary Gentleman	Oxford	June 9	"	48*b*
The Lost Leader ...	Court	" 10	"	34*b*
St. George & Dragons	Kingswy	" 21	"	37*b*
The Cinderella Man	Queen's	" 12	U.S.	36*b*
Punch and Judy (Five one-act plays)	Comedy	" 18	"	29*b*
Trimmed in Scarlet	Globe	July 7	"	
Tilly of Bloomsb'ry	Apollo	" 10	British	
Three Wise Men ...	Comedy	" 12	U.S.	
Bontain, V.C.	S.M'rtn's	" 16	British	
MUSICAL PRODUCTIONS.				
As You Were.....	Pavilion	Aug. 3	An.-Fr.	350*b*
Shanghai.....	Drury L.	" 28	U.S.	133
Telling the Tale ...	Ambass.	" 31	British	82
Hallo America	Palace	Sep. 25	"	349*b*
The Officer's Mess	S.M'rtn's	Nov. 7	"	201
US.....	Ambass.	" 28	An.-U.S	321
Jolly Jack Tar	Princes	" 29	British	67
Buzz Buzz	Vaudevle	Dec. 20	"	291*b*
Babes in the Wood	Drury L.	" 26	"	124
Cinderella	Lyceum	" 26	"	102
Oh, Joy	Kingswy	Jan. 27	U.S.	208
Oh! Don't, Dolly	Criterion	Mar. 3	British	36
Joy Bells.....	Hippodr.	" 25	"	186*b*
Monsieur Beaucaire	Princes	Apl. 19	Fr.-U.S.	102*b*
Kissing Time.....	Win.Gar.	May 20	U.S.	62*b*
His Little Widows	Wyndhm	J'ne 16	"	32*b*
Laughing Eyes.....	Strand	J'ne 17	British	31*b*
Nobody's Boy	Garrick	July 9	"	
The Latest Craze...	Ambass.	" 11	"	

a Ends July 12.

Among plays which have been running uninterruptedly for *more than a year* and are still running are the following (the performances are calculated only to next Saturday night:—

Play.	Theatre.	Performance.	
Chu Chin Chow	His Majesty's ...	1344	British
Maid of the Mountains	Daly's.....	1022	"
The Boy	Adelphi.....	768	"
The Lilac Domino	Empire	648	Fr.-U.S.
Going Up	Gaiety	529	U.S.
The Chinese Puzzle ...	New	422	British
The Naughty Wife	Playhouse	519	U.S.
Tails Up	Prince of Wales	520	British

(*a* Run ends on Friday.)

The following plays were revived during the season:—"Damaged Goods," 256; "Twelfth Night," 175; "Charley's Aunt," 72; "Peter Pan," 50; "When Knights Were Bold," 36; "School for Scandal," 75; "Romeo and Juliet," 73; "The Belle of

Continued at Foot of Next Column.

New York," 97; "L'Aiglon," 32; "The Daughter of Madame Angot," 136; "Cyrano de Bergerac," 139*b*; "Pygmalion and Galatea," 7*b*.

b All plays marked thus are still running, and numbers of performances are calculated to next Saturday night, July 12.

For the purpose of comparison I may mention that "Charley's Aunt" holds the London record with 1,466 consecutive performances.

The following plays were withdrawn during the year after long runs:—"The Better 'Ole," 812; "Box o' Tricks," 622; "The Bing Boys," 569; "Nothing But the Truth," 597; "Fair and Warmer," 496; "The Man From Toronto," 485; "Yes, Uncle," 627.

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Abraham Lincoln 15.
Affair 151
Arms and The Man 188
Baby Bunting [illegible]
Back Again 124
Bunting. V.C. [illegible]
Belle of New York. The 58
Bird of Paradise. The 142
Black Feather. The 50
Bran Pie 117
Bubbly, and Tails Up 60
Business Before Pleasure [illegible]
Caesar's Wife 79
Certain Liveliness. a [illegible]
Charley's Aunt 191
Choice, The [illegible]
Chu Chin Chow 205
Cinderella [illegible]
Cinderella Man. The [illegible]
Crimson Alibi. The 187
Cyrano de Bergerac 31
Daddies 126
Daughter of Madame Angot. The [illegible]
Dear Little Lady. a 185
Dick Whittington 196
Eastward Ho! 138
Eclipse. The 183
Fifinella 200
Gondoliers. The 163
Girl for The Boy. The 153
Great-Day. The 145
Green Pastures and Piccadilly 107.
His Little Widows 78
His Royal Happiness. 16
Home and Beauty 119
House of Peril 20
In The Night 203
Jack O' Jingles 129
Jay-Bells 24
Judith 53
Kiss Call. The 164
Kissing Time 61
Lady of Lyons. The 110
L'Aiglon 70
Last-Leader. The 71
Latest Craze. The 95
Laughing Eyes 80
Lilac Domino. The 176
Little Women. 179
Lord Richard In The Pantry 182

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Maggie 174
Merchant of Venice. The 15[illegible]
Monsieur Beaucaire 44
Net. The 17[illegible]
Nobody's Boy [illegible]
Nothing But the Truth 6[illegible]
Oh! Dont Dolly! 1[illegible]
Oh! Joy 3
Once upon a Time 192
Othello 86
Our Mr Hepplewhite 3[illegible]
Peter Pan 195
Punch and Judy Players [illegible]
Purse-Strings. The 5
Pygmalion and Galatea 64 [illegible]
Red Mill. The 201
Reparation 160
Romeo and Juliet 4[illegible]
Rotters. The 113
Sacred and Profane Love 180
School For Scandal. The 23
Sleeping Partners 37
St George and The Dragons 74
Sylvia's Lovers 189
Summertime 178
Temporary Gentleman. a 65
Three Wise fools 100
Tiger Rose 169
Tilly of Bloomsbury 94
Time To Wak Up 40
Too Many Cooks 122
Trimmed In Scarlet 89
Uncle Sam 12
Very Idea. The 51
Victory 26
Voice From The Minaret 114
When Knights Were Bold 2
Whirligig. The 194
Who's Hooper? 145
Wild Widow. The 132

C. B. Cochran, and Actors' Association 35
Command Performances 104. 106.
Dividends 7. 8. 144
Grossmith and Laurillard 60
Playgoers of Tomorrow 97
Prices of Seats 7
Theatres sold 7

Chu-Chin Chow (1920) 208

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THE OPENING NIGHT

Lessee
Mr. Bertie A. Meyers.

Sole Licensee—
Mr. C. B. Cochran.

WARREN'S THEATRE
West Street, W.C. 2
Tel.: GERRARD 1261.

January 18th, 1919.

The Management request the pleasure of your attendance at the above Theatre on Monday Evening next, January 20th, when the well known Farce, by Chas. Marlow, entitled:

WHEN KNIGHTS WERE BOLD

will be revived for a Season by Mr. Bromley Challenor in conjunction with Mr. Bernard Hishin.

Mr. Challenor and Miss Marjorie Bellairs will again appear in the respective parts of "Sir Guy de Vere" and "Lady Rowena."

Should another engagement prevent your being present, the return of the enclosed Voucher will be appreciated.

L. GROTH,
Box Office Manager.

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KINGSWAY THEATRE

Proprietors .. .. .. THE KINGSWAY THEATRE, LIMITED.

Licensed by the Lord Chamberlain to .. .. F. R. LITTLER

By arrangement with Miss Lillah McCarthy.

On MONDAY, January 27th, 1919,
at 8 o'clock,

Messrs. GEORGE GROSSMITH & EDWARD LAURILLARD

PRESENT

A NEW MUSICAL PEACE PIECE

OH, JOY

By GUY BOLTON and P. G. WODEHOUSE.

Music by JEROME KERN.

CAST.

Briggs (George Budd's Valet)	**HAL GORDON**
Jane Packard (Friends of Jim Marvin) ..	**ISABEL JEANS**
Polly Andrus (Friends of Jim Marvin) ..	**JUDITH NELMES**
Jim Marvin	**BILLY LEONARD**
George Budd .. .. (His original part in America)	**TOM POWERS**
Lou Ellen Carter	**DOT TEMPLE**
Jackie Sampson .. .. (By courtesy of Andre Charlot)	**BEATRICE LILLIE**
Constable Simms	**FRED RUSSELL**
Sir John Carter, J.P.	**TOM PAYNE**
Lady Carter	**DIANA DURAND**
Miss Penelope Budd	**HELEN ROUS**
A Club Waiter	**LUCIEN MUSSIÈRE**

The names of the characters are in the order in which they make their appearance on the Stage.

The Play produced by AUSTEN HURGON.

Act I.—Scene 1 .. .. George Budd's Flat. Night (*J. A. Fraser*)

Between Scenes 1 and 2 Curtain lowered for a few seconds only.

Scene 2 .. .. The Same. Next Morning.

Act II. .. .. The Country Club. (*J. A. Fraser*)

Business Manager } (for Messrs. George Grossmith & Edward Laurillard) J. E. SHARPE
Stage Manager } EDWARD SHALE

Manager .. .. (for Kingsway Theatre) .. H. H. THOMPSON

TUESDAY, JANUARY 28, 1919.

Distinctive features being rare in musical plays, we will pounce upon two in *Oh, Joy*, which was produced last night at the Kingsway Theatre. One is the prettiness of the three or four tunes which are repeated often enough to make sure that no one shall forget them. They are sugary; but they are fetching. Since the waltz in *The Merry Widow* no tune in a musical play, perhaps, has so immediately and pleasantly insinuated itself.

The other feature is the reappearance of the male chorus—a pathetic reminder of the days before the war. The six gentlemen do not, in this play, wear straw hats; evening dress, of course, and, as a novelty, polo dress. But they make concerted love to the heroine in the old way. Another prominent thing in the evening is the performance of Miss Beatrice Lillie; but it cannot be called a distinctive feature of the play, because all that is noticeable in it lies outside the play altogether, and consists of sudden little sparks of independent mischief, touches of the grotesque, flashes of parody, which are amusing, but have nothing to do with the matter in hand.

The foundation of the piece is a farce, which begins with the invasion of a mild young man's rooms by a covey of the sort of thing that passes in musical plays for girls, and somehow comes to an end when his aunt, an elderly Quaker lady, has been intoxicated by cocktails which she mistook for lemonades. When this kind of thing has to happen, it is as well to have an actress of the tact and experience of Miss Helen Rous to carry it off. The piece is obviously American, although the mild young man's rooms are made to look over the Thames; and with it has come Mr. Tom Powers, to repeat in London the engaging performance of the mild young man which he gave in the United States. Miss Dot Temple, as his bride, sings very sweetly; and Mr. Billy Leonard and Mr. Tom Payne keep the more hearty parts of the fun going vigorously. The audience was delighted with the whole thing.

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GARRICK THEATRE

Licensed by the Lord Chamberlain to Charles B. Cochran.

Lessee - - - - Mr. Charles B. Cochran.

Mrs. Brandon Thomas's Season.

TUESDAY EVENING, 28th JANUARY.

And Every Evening at 8.0.

Matinees Thursdays and Saturdays at 2.30.

A NEW COMEDY, ENTITLED

'The Purse-Strings'

By BERNARD PARRY.

Edward Ashby, K.C.	LYN HARDING
James Willmore	KENNETH DOUGLAS
Mr. Beauchamp (*a Solicitor*). ..	A. S. HOMEWOOD
Mary Willmore (*Willmore's Wife*)	AMY BRANDON THOMAS
Ida Bentley (*a Widow*)	GLADYS MAUDE
Susan (*a Servant*)	GRACE DENBEIGH-RUSSELL

Act I.—Garden at Willmore's House, Walton-on-Thames.
Time—A Morning in May.

Act II.—Morning-room at Willmore's House.
Six weeks have elapsed.

Act III. The Same. A month later.

Act IV. The Same. Five months later.

Produced by CHARLES HAWTREY.

GENERAL MANAGER	Mr. CECIL BARTH
Acting Manager	Mr. W. BIDDLECOMBE
Stage Manager	Mr. CHARLES W. WADE

THE TIMES

WEDNESDAY, JANUARY 29, 1919.

If a well-to-do husband is so mean as not to make his wife a regular allowance it only serves him right if she gets herself and him into trouble by stealing from shop-counters whatever goods happen to catch her fancy. That seems to be the primary postulate of *The Purse-Strings*. Not that the lady is dishonest; oh no, for she always sends the money by post next day, borrowing it apparently from her brother. It is an obvious remark that if she only did her borrowing before going shopping there would have been no trouble and no play. But it is no doubt right that mean husbands should be thoroughly trounced on the comic stage, and therefore it befalls that the lady is one day caught in the act of theft, is blackmailed (in kisses) by the shopman, tells her husband of the blackmail (while concealing the theft), and provokes him, a complete fool (is he not a husband ?), to write a letter to the firm, which at once brings him into the Law Courts. At least, it would bring him there if he were not persuaded by a legal friend that he will be wiser to settle the case out of Court. On second thoughts, however, he elects to declare himself bankrupt, whereupon his property, under his father's will, so the author tells us, passes to his wife. And now the tables are turned. The wife announces that she henceforward will hold the purse-strings as tight as the husband did, and the result is that he is soon in danger of incurring a criminal prosecution for running up an hotel bill as an undischarged bankrupt. Having thus proved to him that, if she is a thief, he is no better, she "forgives" him and all ends well.

Whether the author is right in his law let experts decide, but we may hazard the opinion that he is a little shaky in his morality. We find our sympathies rather scanty for a wife who takes to shoplifting because her husband is unwise in his system of domestic economy. Nevertheless, if you overlook little trifles like these, and take the people at their own, or the author's moral valuation, it is quite possible to be amused with *The Purse-Strings*. The audience was certainly amused last night; amused with the tables-turned *motif*, which is always an infallible source of fun, amused with dialogue unusually rich in wit, amused with the quartet of homely, well-defined characters, all vigorously and humorously played—foolish husband (Mr. Kenneth Douglas), and table-turning wife (Miss Brandon Thomas), cheery, voluble, legal friend (Mr. Lyn Harding), and merry widow (Miss Gladys Maude).

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THE REFEREE.

SUNDAY, FEBRUARY 2, 1919.

The thirty-second annual meeting of the London Pavilion, Limited, will be held at the London Pavilion next Thursday at noon. The report of the directors for the year ended Dec. 31 last shows that, after meeting all expenses, there remains, with the sum of £3,485 19s. 6d. from the previous year's accounts, a divisible net profit of £16,150 13s. 5d. The directors recommend

A Dividend of Six per Cent.

on the ordinary shares and the carrying forward of a balance amounting to close upon £5,000. The vacancy on the board of directors caused by the death of Sir Henry Tozer was filled by the election of Mr. Joseph Davis. The report bears testimony to the excellent results accruing from the new policy carried out last year in conjunction with Mr. C. B. Cochran.

* * *

THE REFEREE.

SUNDAY, MARCH 9, 1919.

What a wonderful year 1918 was is proved by the report of Moss' Empires, Limited, which embraces thirty variety theatres, including the London Hippodrome, three suburban Empires, and variety theatres in various parts of England, Scotland and Wales. The accounts for 1918 show a balance, inclusive of the amount brought forward, of £234,175, against £134,609. The directors propose to add £75,000 (against £33,935) to the general reserve,

Raising the Reserve Fund to £250,000;

to write off £11,529, the amount standing in the balance-sheet as special expenditure on the properties, against £11,243; dividend on the Ordinary shares for the half-year at the rate of 12 per cent. per annum, less tax, making 10 per cent. for the year, against 8 per cent., plus a bonus on the Ordinary shares for the year of 5s. per share, free of tax, against nil; balance (subject to excess profits tax, if any), £62,779, against £37,876. This makes excellent reading, and All Concerned are to be cordially congratulated on such a fine report.

* * *

THE REFEREE.

SUNDAY, MARCH 16, 1919.

The annual general meeting of the Alhambra Company, Limited, will be held at the Alhambra Theatre next Wednesday at noon. The report for the year ended Dec. 31 last shows a net profit of £33,537 13s. 4d., which, with the balance of £771 18s. 5d. from previous year, makes a total of £34,309 11s. 9d. at the disposal of the directors. It is proposed to pay

A Dividend of Ten per Cent.,

to write off £15,000 from the Productions Account, and to carry forward £11,308 19s. 9d. to current account. These figures should be tidings of comfort and joy to the shareholders. For the time being, the Alhambra has lost one of its chiefest attractions, but with such a fine carry-over and a couple of months of capacity business to start the year with, there is every reason to hope that the excellence of this year's report will be maintained in the next balance-sheet.

* * *

THE REFEREE.

SUNDAY, APRIL 13, 1919.

The sale of Collins's Music Hall to the London Theatres of Varieties, Limited, was completed on March 24, and the hall is now being taken as part and parcel of what is known familiarly as the Gulliver tour.

* * *

It is announced that the London Theatres of Varieties, Limited, is paying 31½ per cent. on the Preference shares, which, with 7 per cent. in April and September last, makes 45½ per cent. within the year, clearing off the whole of the arrears. Good!

TRISTRAM.

THE TIMES

THURSDAY, FEBRUARY 20, 1919.

PRICE OF THEATRE SEATS.

MR. COCHRAN AND THE AGENCY SYSTEM.

An advertisement in *The Times* yesterday stated that "the best seats for *As You Were* can only be obtained at the box-office, London Pavilion," and the further advice was given to "save the library premium by booking direct."

The announcement is the first indication of Mr. C. B. Cochran's intention to break away from the booking agency system, which has grown enormously of late years, and particularly during the war. For the moment it is to apply only to the London Pavilion, but as the deals already entered into expire it will be extended to all the other ventures under Mr. Cochran's control, including the Oxford, the St. Martin's, the Garrick, when *Cyrano de Bergerac* is produced, the boxing matches at the Holborn Stadium, and the circus which Mr. Cochran plans to open in London. A central booking office will be established, with a branch in the City, and seats at all the theatres will be bookable without any additional fee. Whether other theatre managers will follow his example is not yet known.

In the past the procedure has been for the theatrical agencies to buy up blocks of seats, the number varying according to the estimated success of the productions. As a rule, a booking fee of one shilling for each seat is charged to the public, but on certain occasions, such as Armistice Night, increased prices were asked for and obtained by some of the agencies. Mr. Cochran contends that this system is unfair to the public: that whenever a half-guinea stall is purchased, half a guinea (plus the entertainment tax) should be paid. It is also unfair, he considers, that those who book seats direct from the theatre box-office should not be able to obtain the best seats. In other words, the best seats in all the reserved parts of the theatre cost the public a shilling more than the advertised price.

Half a guinea is apparently to remain the fixed price for a theatre stall. Mr. Cochran tried the experiment of a guinea stall in the early days of the St. Martin's Theatre, but soon reverted to the ordinary figure. When Messrs. Grossmith and Laurillard took over the Kingsway for the production of *Oh Joy!* they increased the price of the first six rows of stalls to 15s. They also have found the experiment unworkable, and have gone back to the half-guinea for all the stalls. The difficulty was not so much apparently that the front rows were unbookable at 15s., but that people declined to pay the old price for the back rows, and therefore it has been decided to revert to the general charge of half a guinea all round. But the abolition of the pit is to continue.

March 27 has been fixed for the London production at the Garrick of *Cyrano de Bergerac*, in which Mr. Robert Loraine and a company of 100 are to appear for the first time at Edinburgh on March 3.

The run of *The Purse Strings* at the Garrick will end on Saturday, March 22. *The Luck of the Navy* will be withdrawn from the Queen's on March 1 to make way for the production of *The House of Peril*, by Sir Alfred Butt and Mr. Owen Nares. It is as yet uncertain whether Miss Constance Collier, who arrived in England at the week-end, will be seen in this. If not she will probably be seen later on in Mr. J. N. Raphael's play, *Peter Ibbetson*, in which she played at a special *matinée* at His Majesty's in 1915.

The first week of April is now fixed for the re-opening of the New Middlesex, which 200 builders are converting into the Winter Garden where it is hoped to carry on the traditions of the old Gaiety. Mr. George Grossmith, Mr. Leslie Henson, and Miss Phyllis Dare will be at the head of the cast.

THE REFEREE.

SUNDAY, MARCH 23, 1919.

The eleventh annual general meeting of the Coliseum Syndicate, Limited, will be held at the London Coliseum next Thursday morning at eleven o'clock. The report shows that the total income for the year 1918 was £59,839 16s. 3d., which, with the amount brought forward from previous account, gives

A Credit Balance of £118,381 5s.

The dividend is 25 per cent., plus a bonus of 5 per cent., with a balance of £76,393 18s. 10d. to be carried to current account, subject to the managing director's remuneration and tax on final dividends. This report is still further evidence of the remarkable prosperity of the Variety Industry during last year.

* * *

The London Theatres of Varieties, Ltd.

The financial year of the L.T.V., Ltd. (which controls the London Palladium and nineteen other halls in London), closed on March 31 last. The accounts are not yet available, but the directors have declared (and this week paid) a dividend of 31½ per cent. on preference shares. With the two payments of 7 per cent. each made in April and September last, the preference shareholders have received within the space of one year a total dividend of 45½ per cent. This payment clears off the whole of the arrears to date, and is a considerable source of satisfaction to Mr. Charles Gulliver, the managing director of the company, under whose management the halls have been so successfully worked. Stage 17/4/19

THE REFEREE.

SUNDAY, AUGUST 17, 1919.

The directors of Moss' Empires, Limited, have declared a dividend at the rate of 10 per cent. per annum and a bonus of 2s. 6d. per share for the half-year ended June 30 last.——The Punch and Judy Show at the Garden Party

AUGUST 24, 1919.

The "REFEREE" is published at 12, Salisbury Square, Fleet Street, E.C.4.

* * *

The directors of the Metropolitan Theatre of Varieties, Limited, and the directors of the United Varieties Syndicate, Limited, have declared an interim dividend for the six months ended June 30 last at the rate of 6 per cent. and 10 per cent. respectively. Both are to be paid free of income tax.

* * *

I am very glad to hear that the report of the directors of the Palace Theatre, Limited, for the year ended July 26 last shows a far more satisfactory state of affairs than was the case a year ago, when no dividend was paid. This year, with £10,621 brought forward from the previous account, the profits amount to £47,099, and the directors recommend the payment of

A Dividend of 20 Per Cent.,

the bringing up of the reserve fund to £40,000, and the carrying forward of £18,544 to current account. These figures speak for themselves and are an excellent tribute to the good work of Sir Alfred Butt and his co-directors and to the Palace staff generally.

* * *

THE REFEREE.

SUNDAY, MAY 18, 1919.

The annual general meeting of the Empire Palace, Limited, will be held at the Empire, Leicester-square, next Thursday at noon. The report of the directors for the year ended Dec. 31 last shows a profit of £10,791 11s. 1d., which, with the carry forward, gives a total of £11,400 6s. to be disposed of. The directors have written off £2,512 16s. 7d. from the stage, scenery, costumes, &c., account and propose to pay

A Dividend of Fifteen Per Cent.,

leaving £4,199 19s. 5d. to be carried to current account. In the circumstances, this may be considered as highly satisfactory. The various amendments which have been made in the law relating to joint stock companies since the incorporation of the company having rendered the company's articles of association (incorporating table "A" of the Act of 1862, now repealed) in many respects obsolete, and in order to bring them up to date and make them more in accord with modern practice, the directors propose that amended articles shall be substituted for the existing ones, and a resolution for carrying this into effect will be submitted to an extraordinary general meeting, which will be held at the conclusion of the annual meeting.

* * *

THE REFEREE.

SUNDAY, JUNE 1, 1919.

The twenty-seventh annual meeting of the Oxford, Limited, will be held at the Oxford Theatre next Thursday afternoon, at 12.30. The report of the directors for the year ended April 30 last shows a net profit of £18,217 15s. 11d., which, added to the balance from previous account, provides an available balance of £20,493 7s. 11d. The directors purpose to pay a dividend of

Ten Per Cent. and a Bonus of 1s.

and to bring the General and Taxation Reserve Fund up to £20,000. The report states that the balance of mortgage, £1,500, on a portion of the company's property has been paid off. Altogether, a most satisfactory state of affairs, and one upon which Charles our Friend is to be cordially congratulated.

* * *

THE REFEREE.

SUNDAY, SEPTEMBER 14, 1919.

The annual general meeting of the Gaiety Theatre Company, Limited, will be held at the Gaiety next Friday at noon. The report of the directors for the year ended June 30 last shows that after paying off the balance of the loss incurred prior to June 30, 1915, there is a profit balance of £16,554 5s. 3d. in hand. It is proposed to pay

A Dividend of 15 Per Cent.

for the year, to transfer £1,000 to reserve for redemption of lease, and to carry forward £6,554 5s. 3d. to current account. I am very glad to see that the hope I expressed this time last year that the Gaiety would this year rejoin the dividend-paying theatre companies has been so well fulfilled. Congratulations to All Concerned!

* * *

3724
1919
Waters, J.

ST. MARTIN'S THEATRE

WEST STREET, SHAFTESBURY AVENUE, W.C.

Licensee - CHARLES B. COCHRAN. Lessee - B. A. MEYER.

TO-NIGHT, MONDAY, FEBRUARY 17th, at 8,

And EVERY EVENING at 8.15.

CHAS. B. COCHRAN'S & SEYMOUR HICKS'S PRODUCTION

"A CERTAIN LIVELINESS"

A PLAY IN THREE ACTS

BY

BASIL MACDONALD HASTINGS.

ENTEUTHEN		MARK STANLEY
EXELAUNAI	*Flunkeys*	WILFRED LYNTON
STATHMOUS		H. BROUGH ROBERTSON
TREIS		CHARLES CECIL
THE LADY MARGERY	*Ladies in Waiting*	MADGE THORPE
THE LADY MURIEL		MAY HOBSON
THE LADY AVELINE		VERA NEVILLE
THE QUEEN MOTHER		LADY TREE
THE KING OF GNAUTCH		SEYMOUR HICKS
SIR DOUGLAS DE[illegible]	*King's Private Secretary*	HUGH E. WRIGHT
JUST SUSAN		MURIEL MARTIN HARVEY
MR. SELD	*Prime Minister*	SYDNEY VALENTINE
SIR JAMES JUNK		J. RICE CASSIDY
WILL CARUS	*Cabinet*	W. T. ELWORTHY
MR. THROSSIE	*Ministers*	DAVID CLARKSON
EARL OF LEAF		LAURENCE CAIRD

The Characters are set out above in the order in which they appear.

SCENE: A Room in a Palace.

PLACE: The Kingdom of Gnautch.

TIME: Very Soon.

The Room in which the Play takes place is lent by Messrs. WHITE, ALLOM & Co., of 15 George Street, Hanover Square, and is a genuine example of XVIIth Century panelling.

The Staircase and Columns are of a later date, and belong to the Georgian period.

The Room and Furniture are for sale at the termination of the run of the Play.

Ladies' Costumes designed by A. SAVOIROUX and made by DELINS BOEX, of 7 South Molton Street, W., and MYRA SALTER (Suzanne), 26c Albemarle Street, W. 1

Miss Harvey's "Columbine" costume by ALLAS, 36 Soho Square, W. 1.

Programme of Music.

1. Three Dances from "Henry VIII." .. .. .. *Edward German*
2. SUITE .. .. "L'Arlesienne" .. .. .. *Bizet*
3. SELECTION .. "As You Were" .. .. .. *Dareski*

PRICES (Exclusive of TAX):

Boxes £3 3s. Stalls 10s. 6d. Dress Circle 7s. 6d.

Family Circle 5s. Amphitheatre (unreserved) 2s.

BOX OFFICE (Mr. L. A. GROTH) OPEN 10 a.m. to 10 p.m.

TELEPHONES: 1243 and 3416 GERRARD.

General Manager	CLIVE R. McKEE.
Business Manager	CHRIS MASON.
Stage Manager	HARRY ULPH.
Musical Director	J. B. HASTINGS.

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Waters, J.

"A CERTAIN LIVELINESS."

"A PLAY IN THREE ACTS" AT THE ST. MARTIN'S THEATRE.

There were, I believe, paragraphs announcing the new piece at the St. Martin's as "a revue without music," but the programme description is simply "a play in three acts," and one can easily see the difficulty of classification. It is a kind of satire presented in the guise of proceedings on an imaginary island, in the future, but very soon. Some of it is clever and amusing, but it drags at times because the love scenes are taken too seriously, and become inharmonious with the general scheme.

The people of the Kingdom of Gnautch are appallingly good; drink, tobacco, dancing, theatricals, card-playing, and, in fact, almost every kind of "liveliness," have been prohibited, whilst the women, in consequence of the vote, have become mere citizens ignorant of love and kisses, &c., and are horribly bored. The King does not like this severity of life, but the Queen-Mother stoutly upholds the law. During the piece there is a rebellion, which is converted into a loyalist movement by the King's success in persuading the people that he is on the side of the Hedonists. A work of this sort, unaided by song or dance, requires sustained brilliance of dialogue or great comic invention, and, despite the undeniable cleverness of Mr. Macdonald Hastings, it is impossible to deny that there were some dull passages, and that the comic invention is not quite brilliant. I have, however, little doubt that it would be vastly more entertaining if played differently.

Unfortunately, there was a portentous slowness over the whole affair, and Mr. Seymour Hicks in the love scenes seemed quite out of the spirit of the piece, playing them as if he were in a serious love drama. Still, there are really quaint ideas, such as the nomenclature of the Royal lacqueys, called "Enteuthen," "Exelunai," "Stathmous," "Treis," respectively, which made one smile at recollections of the often recurrent phrase in the "Anabasis." The loudest laugh happened when the King and the chief revolutionary were sending boastful messages to America by a Yankee reporter, each beginning; "Tell America that I . . ." and the King suddenly interrupted by saying, "I don't know why we should want to tell America all these things."

Miss Muriel Martin Harvey played quite prettily as ringleader of the women who revolted against having the vote. Lady Tree acted humorously as the Queen-Mother, and there were quite excellent performances by the rest of the company. As it stands there is a certain lack of liveliness in "A Certain Liveliness," but so much of it is clever and the company so strong, that it ought to be possible to turn it into a very merry entertainment. The setting in an oak-panelled room is quite charming.

E. F. S.

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from The Times.

"ABRAHAM LINCOLN."

MR. DRINKWATER'S PLAY AT HAMMERSMITH. 19/2

Those who maintain that the salvation of the theatre lies in the provincial towns and the London suburbs will find an argument in the latest production of the Lyric Opera House at Hammersmith, which has for this occasion joined forces with the Birmingham Repertory Theatre. Judging from a survey of Wednesday night's audience, London is by no means too proud to go journeying Westward in search of serious dramatic effort; and if future audiences enjoy Mr. John Drinkwater's *Abraham Lincoln* as much as the "distinguished" and indeed "smart" set of spectators (which included Lord Charnwood, Lincoln's biographer) did on the first night, the play will have a financial as well as a social success.

And all the success it may get it deserves. From the nature of the subject it lacks many things which are supposed to be necessary to drama: humour, for instance, of which Mr. Drinkwater has been perhaps over-sparing; love-interest of the usual kind, although the pretty glimpse which he gives us of Lincoln's relations with his wife ought to be enough to flavour the play; and emotional appeal in general, which theatre audiences are not accustomed to find offered through questions of politics and philanthropy. It is all, in fact, a little "high-brow": and none the less welcome for that in these days when the drama is mostly as low-brow as are some ladies' hats.

Lincoln was, first and foremost, a picturesque figure. He might have done all he did and more, and yet have been less admired than he is on this side of the Atlantic if he had not carried with him so much of the log-cabin into the White House. Mr. Drinkwater is careful to give the actor of the part, Mr. William J. Rea, plenty of opportunities for what we might call the Barnard statue side of the man; and in the huge hands sticking out from short sleeves, the slovenly clothes, the shocking hat, which so worried poor Mrs. Lincoln, and the general behaviour, Mr. Rea is far more Barnard than St. Gaudens. But Mr. Drinkwater and Mr. Rea do not stop short at that. In each of the six scenes, which take us from what was practically the offer of the Presidency in 1860 to the assassination in the theatre in 1865, we find this or that point of Lincoln's character and passion brought out. We see Lincoln reading Artemus Ward aloud to calm the rogues of his Cabinet; bidding his sadly harried secretary read to him about the cloud-capt towers, because he feels tired; pardoning a soldier who had fallen asleep on his post; chatting with a negro; promising to buy a new hat—some day; and rounding magnificently on a treacherous member of his Cabinet, one Burnet Hoole, who was acted by a Mr. "John Darnby," not unrecognizable, under his make-up, as the author of the play. Deeper still, we see the agony and the determination with which Lincoln brought his country into war and maintained it in war until the cause was won; his woe at the loss of life; his unconquerable faith in victory; his gradual realization that not only the Union but Abolition was necessary to the health of his country; his insistence on clemency to the vanquished. All this and more of Lincoln's great character and lofty philanthropic passion Mr. Drinkwater offers in musical and shapely prose, and Mr. Rea, whose performance was remarkably concentrating and well-sustained, brought it all out in the acting. His Irish brogue was no drawback in a production which did not profess to be American in external trifles.

Out of the very long cast we can only pick one or two others of this capable company for mention. Miss Mary Raby, who played Mrs. Lincoln; Miss Cathleen Orford, the maidservant; Mr. A. E. Filmer, the harried secretary; Mr. Joseph A. Dodd, the negro; Mr. H. Victor Tandy as General Grant, and Mr. Harcourt Williams as General Lee. The weakest part of the whole thing is the choruses, spoken by two female "chroniclers" in non-committal robes. These poems read well; but they are unnecessary—in so direct and broadly planned a play as this, and they became, before the close, more than a little disturbing.

* * The above appeared in our later editions yesterday.

To-night, Wednesday, February 12th, 1919, at 8 o'clock,
and every following Evening,

In conjunction with J. L. Sachs,
Frederick Harrison presents

UNCLE SAM

A Comedy of American Life, in Three Acts, by
Samuel Shipman and Aaron Hoffman
(by arrangement with Albert H. Woods).

The Characters are in the Order of their Appearance.

Nora	Hetty Graham
Mrs. Pfeiffer	Louise Closser Hale
Walter Stuart	Charles Hampden
June Block	Pam Browning
Karl Pfeiffer	Howard Lang
Henry Block	Dick Bernard
William Pfeiffer	H. Holland

Scene—The Living Room of the Pfeiffers', New York City.

Act I. ... ... 5.30 p.m.

Act II. ... ... The Next Morning.

During this Act the Curtain will be lowered for a few moments to denote the lapse of four hours.

Act III. ... The same Evening, shortly before 8 o'clock.

Stage Director ... ... Clifford Brook.

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Waters, J.

"UNCLE SAM"—a Foreword.

¶ This play was produced in the United States early last year, and is the outstanding success of plays dealing with the War staged in that country. It is as typical of a certain phase of American life as Mr. Harold Terry's brilliant comedy "General Post" was of our own.

Uncle Sam was confronted by a greater problem from German influence and penetration than all other Allied nations. America's population of German descent, numbering over ten millions, embarrassed her, almost beyond belief in France and England, with German intrigue against the Allied cause. It required something more than internment camps to meet the situation.

Fortunately, the vast majority of German-Americans had left Germany to escape oppression and militarism. Realising this fact, America made it plain that Germany must be defeated unless Americans—including German Americans—were also to suffer the fate prepared by Europe.

How at least one stubborn German-American took this lesson to heart is made clear in the comedy of "Uncle Sam," the story of which is a domestic one, and shows the effect of the War on two families living in New York, and incidentally illustrates the danger of German intrigue and the utter callousness of German methods.

The production of "Uncle Sam" at the National Theatre, Washington, in the presence of President Wilson, occasioned an incident unique in the history of the American stage. The President, moved by the patriotic sentiments of the play, addressed the audience from his box, and in the course of his speech said—"All that I can say has already been said most admirably in this beautiful play; all the sentiments I could express have been admirably represented — sentiments that I hope will soon grip the world."

Programme of Music.

1. American Patriotic Airs ... ... *Arr. by N. O'Neill*
2. (*a*) "The Fantasy" ("Shanghai") ... ... *Howard Carr*
   (*b*) VALSE—"Plaisirs Inconnus" ... ... *E. Virgo*
3. (*a*) SONG—("Going up") ... ... *L. Hirsh*
   (*b*) VALSE & RAGTIME ("The Lilac Domino") ... ... *Cuivillier*

THE NATIONAL ANTHEM.

Musical Director - - - NORMAN O'NEILL.

General Manager - - - HORACE WATSON

THE TIMES

THURSDAY, FEBRUARY 13, 1919.

It appears that President Wilson, on the production of *Uncle Sam* in Washington, addressed the audience from his box about the admirable sentiments of "this beautiful play."

Admirable sentiments, by all means, every patriotic Englishman as well as American must agree, and a play that expresses admirable sentiments is so far a good play, but "beautiful"—well, since the President used the word it must be all right. Only he must, by the same token, be required to call *Potash and Perlmutter* a "beautiful" play, and that, surely, would be odd, would it not? For the whole pith and point of the new play will be found to be in the revival of the famous pair of protagonists of the old, with new names, a new nationality, new sentiments, but with the same quintessential virtue—the humour of two old friends who are always violently falling out, giving one another "back answers," and yet never ceasing to be friends.

Now this is an immensely droll thing, droll in the new play as in the old, but is "beautiful" the *mot juste*? For that element of the play, at any rate, we submit, with all respect to the President, that it is not. Assuredly there are beautiful things in the play, beautiful bits of patriotism, beautiful touches of simple domestic sentiment, but a "beautiful" play must be beautiful as a whole, as well as in its parts, and, as a whole, *Uncle Sam* is too artless in construction, too crude in the blending of raw (however admirable) war-sentiments and war-arguments with the other stuff of the play to merit the high honour of the epithet "beautiful." The fact is, we doubt if *any* war-play, written during the war and under the immediate pressure of war-emotion, can attain to the artistic level of pure "beauty." The emotion behind it is too strong, too immediate, to be completely melted down in the crucible of art: some hard lumps of reality will always remain.

But we must not bandy æsthetics with a President of the United States. We think we know what he meant—and, for our modest part, will be content to call the play amusing, affecting, and inspiriting. It is amusing because of the violent explosions of "temper" between the two German-American protagonists, the one with a childlike vanity, an unquenchable volubility, and a true American patriotism; the other mulishly obstinate, with a touching faith in the Fatherland, and yet enlisting our sympathies, with the whole world, and even his own wife and son, turned against him. It is here, in the pathos of the conscientious, isolated, defied German that the play is affecting. And it is inspiriting by virtue of its patriotic ardour, its vigorous presentation of the case against the Hun, its confidence in the victory of the just cause. (It was written, be it remembered, before that victory was triumphantly brought off.)

But we must add that the instantaneous "conversion" of the German is rather "cheap," that in intelligence it has been necessary to represent him as a grown-up baby, that for an Army subaltern his son (though his sentiments are admirable) is unduly homiletic, and that scenes of parting between wives and husbands, mothers and sons, though always pathetic, have inevitable become in these war-plays "common form."

Uncle Sam is acted by an American company headed by Mr. Dick Bernard and Mr. Howard Lang, who play the two German-Americans with great spirit and rich humour in delightfully contrasted styles. The play is on their shoulders and must succeed or fall with them—though there was no doubt about their success last night. Miss Louise Closser Hale gave a touching performance of the simple, homely "wife and mother" of the piece. And, once more, if we boggle at the word "beautiful," we have no hesitation in saying that the play is entirely agreeable.

HAYCOCK & CADLE LTD
London, S.E.5

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1919
Waters, J.

The Stage

LONDON, THURSDAY, FEB. 27, 1919.

THE LYRIC, HAMMERSMITH

ABRAHAM LINCOLN.

On Wednesday, February 19, 1919, by arrangement with Mr. Nigel Playfair, the Birmingham Repertory company presented here a play, in six scenes, by John Drinkwater, entitled:—

Abraham Lincoln.

First Chronicler..Miss Margaret Chatwin
Second Chronicler
Miss Dorothy Massingham
Mr. Cuffney .... Mr. J. Adrian Byrne
Mr. Stone ..... Mr. Joseph A. Dodd
Susan Deddington Miss Cathleen Orford
Mrs. Lincoln ..... Miss Mary Raby
Abraham Lincoln..Mr. William J. Rea
William Tucker....Mr. Gerald Jerome
Henry Hind ..... Mr. Peter Creswell
Elias Price ..... Mr. William Dexter
James Macintosh....Mr. Frank Milray
Johnson White..Mr. Herbert Marshall
Caleb Jennings..Mr. Ernest Warburton
William Seward .. Mr. Noel Shammon
Hawkins ..... Mr. Reginald Denham
Second Clerk .... Mr. Arnold Pilbeam
Third Clerk .... Mr. Percy Robinson
Mr. Slaney ..... Mr. A. E. Filmer
Messenger from Fort Sumter
Mr. H. Victor Tandy
Salmon Chase..Mr. Edwin Greenwood
Montgomery Blair Mr. J. Adrian Byrne
Simon Cameron....Mr. Arthur Ewart
Caleb Smith.....Mr. Richard Coke
Burnet Hook.....Mr. John Darnley
Gideon Welles .. Mr. William Dexter
Edwin Stanton..Mr. Herbert Marshall
Mrs. Goliath Blow Miss Isabel Thornton
Mrs. Otheilly ..... Miss Maud Gill
Frederick Douglass
Mr. Joseph A. Dodd
General Grant .. Mr. H. Victor Tandy
Capt. Malins. ..Mr. Ernest Warburton
Dennis ..... Mr. Frank Milray
An Officer ..... Mr. Arnold Pilbeam
William Scott..Mr. E. Stewart Lindsay
First Soldier .. Mr. Reginald Denham
Second Soldier....Mr. Percy Robinson
General Meade .. Mr. J. Adrian Byrne
Captain Sone.....Mr. Gerald Jerome
General Lee...Mr. E. Hereward-Williams
An Officer of his Staff
Mr. Edwin Greenwood
John Wilkes Booth..Mr. Arthur Ewart
A Doctor ..... Mr. Joseph A. Dodd
First Gentleman....Mr. Peter Creswell
Second Gentleman..Mr. William Dexter
Third Gentleman..Mr. Percy Robinson
An Old Gentleman Mr. Richard Coke
A Young Man....Mr. Noel Shammon
First Lady ...Miss Ada Broadbridge
Second Lady....Miss Dorothy Taylor
Third Lady ..... Miss Maud Gill
Fourth Lady .... Miss Nancy Byrne
Fifth Lady ..... Miss Mona Glynne
A Girl ... . Miss Beatrice Filmer
Attendant .... Mr. Arnold Pilbeam

A noble and exalted and also exalting work is John Drinkwater's Abraham Lincoln, fully noticed by us after its production at the Birmingham Repertory as recently as October 12, and now meeting with the warm favour it deserves from crowded and enthusiastically-appreciative audiences at the Lyric, Hammersmith, where it is being presented by the Birmingham Repertory company, by arrangement with Mr Nigel Playfair. Abraham Lincoln, which began its run at Hammersmith on Wednesday, February 19, has, like most dramas dealing with great historical personages, what may be termed the defects of its qualities. That is to say, the purely historical element at times overwhelms the really dramatic, inasmuch as an author has unavoidably in such cases to adopt a method of selection of episodes rather than follow the ordinary lines of development of plot. All the same, there are bits of genuine and poignant drama in each of the six scenes which John Drinkwater has chosen as his "format," even in the somewhat "Adelphi-guest" presentation of the concluding scene of the assassination of the at length victorious President by John Wilkes Booth, at Ford's Theatre, on that fatal Good Friday, April 14, 1865; and similarly the author has been successful in imparting definite individuality to most of the some fifty or sixty characters with whom he has crowded his canvas. As our Birmingham correspondent pointed out justly four months' ago, Mr. Drinkwater has ventured upon the combination of two styles of drama; the action running on in the accepted manner of the Chronicle Play, and explanatory comments being made, in front of white tableau curtains, in choric passages of rhyming verse, written in the Greek manner, and informed in large measure by the true Attic spirit, by two ladies sharing the duties of Chorus. Whether these diverse methods harmonise together completely may be a moot point; but, at any rate, there cannot be two opinions as to the impressive, logically convincing, and firmly declamatory and clear-cut elocution shown in the rôles of these two Chroniclers by Miss Margaret Chatwin and Miss Dorothy Massingham. A rather outré chess or draught-board sort of drop curtain has been provided to precede the final Theatre Lounge and President's Box scene, by Mr. Barry V. Jackson, the director of the Birmingham Repertory company, who has designed the stage decorations and arranged with some skill one interior susceptible of modifications for use in all the sections of the play; and note should be made, further, of the admirable pieces of make-up, modelled on portraits of the period, we presume, presented by all the very numerous members of a company whose presence should be duly honoured by London playgoers, the stiff and formal, yet not inelegant or unbecoming dresses of the Early Sixties being worn with an ease forming another factor in an admirably artistic ensemble.

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DAILY at 2.30 :: MATINEES ONLY

By arrangement with Mr. CHARLES GULLIVER
BERNARD HISHIN presents the New Romantic Play

His Royal Happiness

By SARA JEANNETTE DUNCAN
(From Her Novel of the Same Name)
And H. C. M. HARDINGE

H.R.H. Prince Alfred	DONALD CALTHROP
Lord Caversham	WILLIAM FARREN
Sir Bute Rivers	ALFRED DRAYTON
Ex-President Lanchester (afterwards President)	WM. F. GRANT
Arthur Youghall	CECIL HUMPHREYS
Abe	CAMPBELL GULLAN
Colonel Vandeleur	ARTHUR WELLESLEY
Austin	MILTON ROSMER
Princess Henrietta	HELEN HAYE
Lady Althea Dawe	ADAH ROTHWELL
Hilary Lanchester	MARJORIE GORDON

ACT I.	LORD CAVERSHAM'S COUNTRY HOUSE (*Sackman*)
„ II.	A SHACK IN THE ADIRONDACK MOUNTAINS (*Owen*)
„ III.	A ROOM IN THE WHITE HOUSE, WASHINGTON (*Sackman*)
„ IV.	SMALL THRONE ROOM IN THE KING'S PALACE (*Sackman*)

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Waters, J.

THE TIMES

TUESDAY, FEBRUARY 25, 1919.

A domestic and sentimental interest in Royal families is probably common to all countries where there are such families, and, for all we know, there may be a somewhat similar feeling for Presidential families and (why not?) for ex-Presidential families in the United States. Are there not many millions (of the motherly sex) in this country who speak familiarly of the dear Queen and know all the birthdays of all the Royal babies? Why not, then, many more millions in the United States, with a far larger population, who speak of the sweet or the dear President and have an insatiable curiosity about his deservedly happy home life?

What, then, could be more popular than a play like *His Royal Happiness*, which, admitting you both to Buckingham Palace and to the White House, shows you young Kings ready to sacrifice their thrones for love (after calling George III. "an old fathead"), and Presidents refusing to let their daughter become Queen of England until a treaty of alliance between the two countries has been duly executed? Love, you see, was ever the master-key to international politics. Love, that is to say, and "comic relief," for an old American handyman, of the comically relieving order, pervades alternately White House and Palace on the most familiar terms with both President and King, discussing State secrets with Under-Secretaries, and "larning" gorgeous equerries "to be toads." Only a shade less internationally important are Royal aunts who hover between St. James's and the Adirondacks (where they have personal encounters with the "comic relief") and have views on not only the Royal Marriage Acts but the Statute of Praemunire. Well, the play, as you see, is a romantic play, and if *l'écueil particulier de genre romantique*, as Sainte-Beuve said, *c'est le faux*, it cannot be helped. Or rather, it is a case for Turner's answer and saying to anyone who objects that probably matters don't go on exactly thus either in the White House or in the Palace—don't you wish they could?

As H.R.H. (afterwards King) Mr. Donald Calthrop makes a sprightly and frankly boyish lover, while as his sweetheart and ex-President's (afterwards President's) daughter (afterwards Queen) Miss Marjorie Gordon plays with simplicity and charm. Miss Helen Haye, always competent, always with a rich sense of style, is the Royal aunt who, for bullying her lady-in-waiting, is punished by contumely from the American handyman and "back answers" from the American maiden—and, by all the laws of poetic justice, serve her right! We, too, like the Royal aunt, felt the handyman (cleverly played though he was by Mr. Campbell Gullan) a little too much for us, and found relief from the comic relief in the Presidential dignity of Mr. W. F. Grant (an excellent performance) and the bluff British bull-dog barks (speaking not altogether figuratively) of Mr. William Farren's Lord Caversham.

The play was enthusiastically received by a full house, including many American officers, who had come, no doubt, to learn what English Princes and Courts are really like and were certainly not sent empty away.

CRITERION THEATRE
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By arrangement with Miss Mary Moore.

MONDAY, MARCH 3rd, 1919, at 8, and Every Evening at 8.15.
Matinees every Tuesday, Thursday & Saturday at 2.30.
FOUR WEEKS ONLY.

William Holles, Norman J. Norman, and Leon Zeitlin (Musical Farces, Ltd.) Present their NEW FARCE, with Music, entitled

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LENNON PAWLE
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HARRY DRUMMOND
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LAWRENCE BARCLAY
ARTHUR DAVIS
VIOLET ELLIOT
DOROTHY HAMMOND
MARJORIE MAXWELL
PHYLLIS BLACK
JOAN BERYL
LILLIAN MERRY
MILLICENT LE HAY
GLADYS KIRKBY
VERA DOREL
GLADYS PONSONBY
ETHEL BAIRD

ACT I. The Lawn at Mr. Stedall's House at Hampstead
ACT II. Dolly's Studio
ACT III. The Dancing Hall at Karimos, Hampton Court

Musical Numbers Staged by J. W. JACKSON

The Play Produced by WILLIAM HOLLES.

Business Managers N. J. NORMAN & LEON ZEITLIN
Stage Manager ROBERT B. SALISBURY
Musical Director GEORGES DORLAY
Manager Mr. JAMES ANNING

Ladies are earnestly requested to remove hats, bonnets, or any kind of head dress. This request being made for the benefit of the audience, the Management trust that it will appeal to everyone, and that ladies will assist in having it carried out.

Box Office open 10 to 10. Telephone Nos.—Gerrard 3844. Regent 3365.
NEAREST TUBE STATION—PICCADILLY CIRCUS

D-10
3724
.1919
Waters, J.

THE TIMES

TUESDAY, MARCH 4, 1919.

"OH! DON'T, DOLLY!"

MUSICAL FARCE AT THE CRITERION

We gathered from the speech that brought last night's proceedings at the Criterion to a close that *Oh! Don't Dolly!* is only the first of a series of musical farces which are to be produced under the same auspices. We can only hope, therefore, for better luck next time, for this is really very poor stuff.

It is difficult, indeed, to imagine that somewhere in the background is Sir Francis Burnand's old farce *Betsy*, for in the process of adaptation most of the comedy seems to have evaporated, and the one or two musical numbers of any value that have been introduced hardly compensate for the change. There may be some people there seemed quite a fair number at the Criterion last night—who do not object to seeing a genuine comedian like Mr. Lennox Pawle thrown away on a part in which he can do little else but run up and down the stage with a peculiar waddling gait, make strange sepulchral noises, and try to extricate fun from business with a false beard. To us the experience was a painful one, for a much better part might have been written for him.

The one bright spot was Mr. W. S. Percy. He is a comedian new to London, failing, one may guess from various indications last night, from Australia, and he might well have been overwhelmed by his reception. At times strangely like Mr. Berry, at others like the late Mark Sheridan, he adds a distinct personality of his own which will stand him in good stead. If *Oh! Don't, Dolly!* remains at the Criterion until Miss Mary Moore is ready to return to management a month hence, the credit will rest with Mr. Percy.

Queen's Theatre

Under the Management of

ALFRED BUTT AND OWEN NARES

March 8

By arrangement with FREDERICK HARRISON

"The House of Peril"

A Play in Four Acts

by

HORACE ANNESLEY VACHELL.

From the Novel "The Chink in the Armour"

By Mrs. BELLOC LOWNDES

"But there is one chink in the chain armour of civilised communities. Society is conducted on the assumption that murder will not be committed." *The Spectator*

CHARACTERS

Count Paul De Virieu	OWEN NARES
William Chester	JOHN HOWELL
Wachner	NORMAN McKINNEL
Polperro	FERNAND LEANE
Sylvia Bailey	EMILY BROOKE
Anna Wolsky	MARGARET HALSTAN
Madame Wachner	ANNIE SCHLETTER
Madame Cagliostra	STELLA RIO
Tucker	NANNIE BENNETT

THE PLAY PRODUCED BY OWEN NARES

Synopsis of Scenery

ACT I.	Sylvia's Apartment, Paris	Ten days elapse
ACT II.	Chalet Des Muguets, Lacville	Monday afternoon
ACT III.	Sylvia's Salon, Hotel Polperro, Lacville	Thursday night
ACT IV.	Scene i. Same as Act III. / Scene ii. Same as Act II.	The next afternoon, Scene ii. is simultaneous with Scene i.

Miss Brooke's Dresses by Miss Hayward's Dresses — ADELE DE RAKIS, Regent Street
Miss Schletter's Dresses by ADELE FASANO — Shoes by H. & M. RAYNE
Scenery made by J. BRUNSKILL and Painted by H. W. JOWEN
Wigs by CLARKSON — Hats by MAISON LEWIS
Costumes Made by J. HOLLIDAY & SONS — Furniture by SHOOLBRED
The two Necklaces used of Pearlwood and bustes supplied by PROSA, Old Bond Street, W.

Orchestra under the Direction of CARLTON MASON

PRICES including Tax

	£	d.		£	d.
Reserved Boxes	4 10	0	Stalls	0 12	0
Do	3 13	0	Dress Circle	0 8	6
Do	2 8	0	Do.	0 7	0
Do	1 16	0	Upper Circle	0 5	9
Do	1 4	0	Do.	0 4	9

UNRESERVED

Pit	3	0	Gallery 0 1 3

Comedy Management: VALERIE BUTT & OWEN NARES — W. MACQUEEN POPE, Tom REYNOLDS

Evenings at 8.15
Matinees Wednesday and Saturday at 2.15

The Box Office is open from 10 to 10 Daily — Telephone: Gerrard 9437

Ladies are respectfully requested to remove Hats, Bonnets, or any kind of Headdress. This request is made in the interests of the Audience, and the Management trusts that it will be found convenient, and that Ladies will kindly assist in having it carried out.

The Theatre is so well provided with Exits that every member of the Audience can, without hurry, yet clear of the Auditorium within TWO MINUTES

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B-10
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Waters, J.

THE TIMES

MONDAY, MARCH 10, 1919.

NEW PLAY AT THE QUEEN'S THEATRE.

By HORACE ANNESLEY VACHELL, from the novel "The Chink in the Armour," by Mrs. BELLOC LOWNDES.

Count Paul de Viricu	OWEN NARES
William Chester	JOHN HOWELL
Wachner	NORMAN McKINNEL
Polperro	FERNAND LEANE
Sylvia Bailey	EMILY BROOKE
Anna Wachner	MARGARET HALSTAN
Madame Wachner	ANNIE SCHLETTER
Madame Cachoutra	STELLA RHO
Tucker	NANNIE BENNETT

The art of drama, as the younger Dumas used to say and Sarcey to quote, the art of drama is the art of preparations, and Mr. Vachell is evidently of the same opinion, for he takes one half of *The House of Peril* to "prepare" the other half. Not only are the sweethearting of Sylvia and Paul and the dark fate of Anna "prepared" by the introduction of a professional fortune-teller, but the villainous Wachners "prepare" themselves and us for their villainy with a Teutonic thoroughness which may be ethnically accurate but is scenically rather long.

As a matter of fact, Wilkie Collins many years ago "prepared" us for smooth obese villains who keep pet-canaries and babble of green fields and pretty flowers, and as we all of us knew Wachner as soon as we set eyes on him, knew him from greedy top to slippered toe, there seemed no very good reason why he should be at such pains to introduce himself and to point himself out with a lecturer's wand. Yes, yes, my friend, one felt tempted to interrupt, we know, oh *don't* we know!—we accept you without question, we look to you for the blackest crimes as a positive duty, so cease your damnable faces and begin. But, as Charlotte went on cutting bread-and-butter, he went on eating his wife's *petits fours*, and slowly, relentlessly, always with that terrible Teutonic thoroughness, driving us (who were hungering for *un beau crime* and not cream-tarts) into an agony of impatience. And the worst of it was, the beautiful crime—which we take to have been the murder of Anna, for that at any rate did get itself duly executed "according to plan"—when it did come off, came off in too literal a sense, that is, off the stage, while, for actual exhibition, for the delight of ear and eye, we had only a crime by no means aesthetically beautiful, a bungling attempt at the theft of a pearl necklace.—Here were these lurid Wachners, so lavishly "prepared," with their luridness, so elaborately insisted on in advance, ignominiously failing at their trade, failing to induce Sylvia to drink her drugged coffee, succeeding only in half-drugging her with a cigarette, grabbing her necklace only to drop all the pearls on the floor; in short, suddenly at the critical moment exchanging their Teutonic thoroughness for our so notoriously lamentable English muddling-through.

And yet if ever woman deserved to figure in a beautiful crime, not as rescued but as neatly and completely murdered victim, it was this same Sylvia, who walked straight into every obvious trap, always believed the word of the nearest villain against her own sweetheart, and indeed seemed to have no real function in life save to walk about with a pearl necklace for the temptation of the criminal classes. In such a part what else could Miss Emily Brooke be but insipid, however nice to look at, and what else (with the same qualification) Mr. Owen Nares as sweetheart to so insipid a lady—a French Count whose remarkably "schoolboy" French was rather unkindly attributed to an [illegible]ton education?

There was, of course, nothing insipid about the Wachners; the wealth of "preparation" expended on them left them, indeed, too highly spiced. These, however, are the parts that actors revel in, delighting to elaborate the already over-elaborate, and, for that matter, when the actors are artists so fine and so first-rate as Mr. Norman McKinnel and Miss Annie Schletter, the extravagantly elaborate pattern really does become a work of art by the very marvel of its detail. It is the Byzantine art of the stage. By way of contrast there is a delightful example of what art may do by simplicity and suppressed intensity in the fortune-teller of Miss Stella Rho. It should be added that the whole house seemed mightily pleased with *The House of Peril* on Saturday night, and exacted speeches of thanks from both Mr. Vachell and Mr. Nares.

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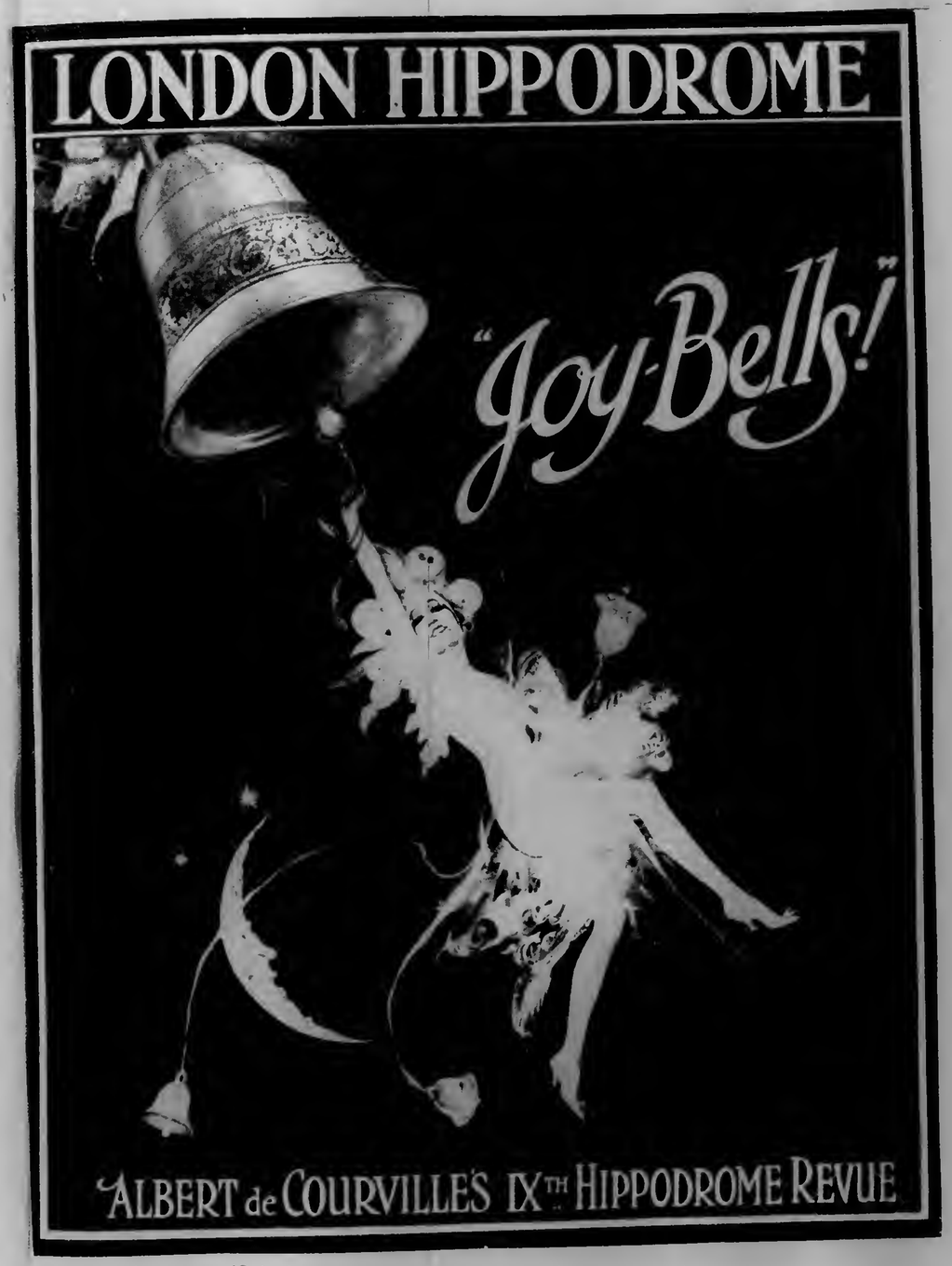
THE TIMES

TUESDAY, MARCH 18, 1919

"SCHOOL FOR SCANDAL."

REVIVAL AT THE COURT THEATRE.



LONDON HIPPODROME

Proprietor MOSS EMPIRES LTD
Managing Director FRANK ALLEN

ALBERT de COURVILLE'S

NINTH HIPPODROME REVUE

"Joy-Bells!"

By ALBERT de COURVILLE WAL PINK and THOMAS J. GRAY
Music by FREDERICK CHAPPELLE
Staged by NED WAYBURN

March 25

Produced by ALBERT de COURVILLE

1.	Songs (Opening)	HIPPODROME BEAUTY CHORUS
2.	"So Cute in the Morning"	MABEL JONES and Chorus
3.	"If I had a Baby like you"	SHIRLEY KELLOGG & GEORGE ROBEY
4.	"His Majesty the Baby"	FINALE with Chorus
5.	"I want a holiday"	FRED ALLANDALE & Chorus
6.	"My Cushion Girl"	POPE STAMPER & Cushion Girls
7.	"Wishing for you"	SHIRLEY KELLOGG
8.	"Doff"	GEORGE ROBEY
9.	"Hello, Springtime"	SHIRLEY KELLOGG
10.	"I mean to say"	GEORGE ROBEY
11.	"The Unfinished Melody"	DAPHNE POLLARD & Chorus
12.	"Oh you wonderful bird"	WINNIE MELVILLE & Chorus
12a	"Cinderella"	MABEL JONES & Chorus
14	"Hindustan"	SHIRLEY KELLOGG & Chorus
15	"Goodbye Khaki"	SHIRLEY KELLOGG & Male Chorus
16.	"I want to Shimee!"	ANITA ELSON & Chorus
17	"Dearest Girl"	FRED ALLANDALE
18	"The Operatic Jazz Ball"	DAPHNE POLLARD and Chorus
19	"I Can't Say The Same for You"	GEORGE ROBEY & LEON ERROL
20	"Joy Bells"	SHIRLEY KELLOGG & Chorus

FINALE.

GLOBE THEATRE

LICENSEE - - ALFRED BUTT
LESSEES - - ANTHONY PRINSEP AND MARIE LÖHR

Wednesday, March 26th, at 7.30
and every following evening at 8

"VICTORY"

(An Island Tale)

A Play in Three Acts, by

B. MACDONALD HASTINGS

Founded on the celebrated Novel by

JOSEPH CONRAD

Lena	MARIE LÖHR
Mr. Heyst	MURRAY CARRINGTON
Captain Davidson	DOUGLAS MUNRO
Mr. Jones	W. GAYER MACKAY
Martin Ricardo	SAM LIVESEY
Pedro	LESTER GARD
Wilhelm Schomberg	CHARLES GARRY
Mrs. Schomberg	M. HALVAIRD-HEWETT
Zangiacomo	E. VIVIAN REYNOLDS
Madame Zangiacomo	SARA RALEIGH
Wang	GEORGE ELTON
A Javanese Boy	E. L. WALKER

Members of the Ladies' Orchestra and Dutch Clerks

The Scenes are:

ACT I. Outside Schomberg's Hotel, Sourabaya, Java

ACT II. Heyst's Bungalow on the Island of Samburan

ACT III. Scene I. Jones's Hut in Samburan
Scene II. The same as in Act II.

A few days elapse between Acts I and II. Between Acts II. and III and between the two scenes of the latter Act there is no lapse of time

The Scenery has been painted by JOSEPH and PHILIP HARKER
Wigs by Clarkson

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THE TIMES

THURSDAY, MARCH 27, 1919.

As everyone knows, there is nothing quite so fascinating in literature as the adventures of one persons on small islands in large oceans. From the early days, when we were thrilled, with Robinson Crusoe, by the print of Friday's foot, down to the sensuous delights of Stevenson, Pierre Loti, *e tutti quanti*, we have revelled in this island magic.

Mr. Conrad, an incomparable artist in prose, appears to have weaved the old spell once more in the novel which Mr. Macdonald Hastings has turned into a play. Unfortunately, it happens to be the one work of Mr. Conrad which we have missed. We find ourselves compelled, therefore, to divine Mr. Conrad through Mr. Hastings, and so we cannot tell if we have got him right. Probably not. There must be fine descriptive passages in the book, whole polyphonic symphonies and resounding antiphonies of prose, which cannot, of necessity, find their place in the play. That must be the reason why we miss the peculiar island atmosphere, the mystery, the magic. What we do get is, first, an interesting melodrama, and, second, a still more interesting psychology. Let us take them in turn.

Our island melodrama is, as all melodramas should be, strictly symmetrical. There is a triad of virtuous persons in deadly conflict with a triad of villains. The one triad consists of a man and a maid living virtuously—that is to say, in juxtaposition but not in combination—*plus* a Chinese servant. The other triad consists of a gentlemanly and a vulgar villain, *plus* a domesticated ape—who does not play on the flute like Peacock's Sir Oran, but has apparently learnt the rudiments of English. With concealed revolvers and knives the villainous triad bursts in on the unarmed island-privacy of the virtuous triad, and the question—the sole question of course in any melodrama—is, How is virtue going to triumph over villainy?

Perhaps the happiest treatment of this question occurs at the outset. You have just what you should have, the sense of *impending* danger. It is always more thrilling to feel that something uncanny is in the air, to await a catastrophe, than actually to experience the catastrophe itself. This is the golden opportunity for the Chinaman and the chimpanzee—the Chinaman shivering with fear, "me no likee," &c., &c., and the monkey gibbering and grimacing *passim*. They give you the thrill of the uncanny, and, when they have given it you, the Chinaman shoots the chimpanzee. The villainous triad is now reduced by one-third. Then the gentlemanly villain is knifed by the vulgar one (two-thirds gone), and finally the vulgar villain is knifed by the virtuous maiden (in a scene from *La Tosca*). The whole villainous triad is thus disposed of. That, in its bare outline, is the melodrama.

Now for the island-psychology. By psychology of course (this being a theatre) we mean sex-psychology. You have once more a triad—but this time a psychological triad, a triad of masculine points of view in regard to woman. The two extremes are represented by the two villains, and the mean by the virtuous hero.

The vulgar villain is a vulgar woman-coveter, a vulgar sensualist. Concupiscence is, literally, the death of him. For he hands his knife to the woman he covets to play with and she drives it into his heart. At the other end of the scale is the gentlemanly villain—a violent woman-hater. He has a mania against the whole sex. The sudden discovery that there is a woman on the island at first paralyses him, so that he promptly lays down the revolver with which he was threatening to shoot the virtuous hero, and then infuriates him so that he starts out in the dark to slay the vulgar villain who is so vulgar as to be wooing a woman—and gets himself slain for his pains. It must be said that this sudden "change of will" in this gentlemanly villain, this conversion by the mere word "woman" of a courtly, sarcastic, epigrammatic, thoroughly engaging rascal into a raving maniac—and unfortunately just at the very moment when you are expecting your deepest thrills—is irresistibly comic. It is a situation not of melodrama, but of fantastic burlesque. It may be—we do not know—that the novel makes it plausible and serious.

It may be, too, that the novel gives more plausibility to the third member of this psychologic triad, the exponent of the mean between the two extremes. This is the virtuous hero, whose attitude to woman is one of sheer indifference. Here is a young man on an island with a girl who has confessed her love for him, and he remains cold—is, indeed, obviously bored when she offers to kiss him! His "heart has not yet spoken." It does not speak until the girl has killed somebody else for his sake. Really, psychologic "ease" for psychologic "ease," we think this young man even more extraordinary, if not more comic, than the lunatic woman-hater. Anyhow, there you have the peculiar island-psychology, and you cannot deny that it is more rich and various than the mainland sort. Its three exponents, Mr. Sam Livesey (amorist), Mr. Gayer Mackay (anti-amorist), and Mr. Murray Carrington (neuter), all do very well; and the Chinaman of Mr. George Elton is an even more weird sort of animal than the ape of Mr. Lester Gard. Miss Marie Lohr has "petitionary grace" and modest charm, even when asking her incorrigible comrade for a kiss, and in the thrilling knife-scene shows real dramatic force. The play was received with every sign of the liveliest interest. . . . And now we shall hasten to read the novel. We really *must* know more about that island-psychology.

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ROYALTY THEATRE

Licensed by the Lord Chamberlain to J. E. VEDRENNE, Dean Street, W.
Lessees - - - - VEDRENNE & EADIE, Ltd.

On THURSDAY, MARCH 27th, 1919, at 8.15,

MESSRS.

VEDRENNE AND EADIE

PRESENT

CÆSAR'S WIFE

A Play, in Three Acts, by

W. SOMERSET MAUGHAM

Sir Arthur Little - -	Mr. C. AUBREY SMITH
Ronald Parry - -	Mr. GEORGE RELPH
Henry Pritchard - - -	Mr. V. SUTTON VANE
George Appleby - - -	Mr. TOWNSEND WHITLING
Osman Pasha - - -	Mr. GEORGE C. DESPLAS
Violet - - - -	Miss FAY COMPTON
Mrs. Etheridge - - -	Miss EVA MOORE
Mrs. Pritchard - - -	Miss HELEN HAYE
Mrs. Appleby - - -	Mrs. ROBERT BROUGH

The action of the Play takes place in Cairo, at the residence of the British Consul-General.

Stage Director - - Mr. WILFRED EATON

Business Manager	Mr. STANLEY LE SAGE
Acting Manager	Mr. DOUGLAS LOWE
Stage Manager	Mr. HERBERT CHOWN

THE TIMES

FRIDAY, MARCH 28, 1919.

There is a finish, a neatness, an air of accomplishment about every work of Mr. Maugham's, whatever its subject matter, which ensures for the playgoer a certain quantity of pleasure. Good workmanship may not be the supreme thing in art, but "with such a being as man in such a world as the present one" it will do very well to go on with.

Even the oldest of themes Mr. Maugham can furbish up for you and relacquer and make it look as good as new. How often have playgoers been invited to sympathize with the comical difficulties of a husband twenty years older than his wife and to admire the patient tact with which he overcomes them! Indeed, Mr. Aubrey Smith himself must have been playing tactful elderly husbands *post hominum memoriam*. But Mr. Maugham can find some new way for him of being tactful, can help him to wear his elderliness with a difference. Of course, when we say elderly we only mean forty-ish: just as, according to Mr. Angelo Cyrus Bantam, nobody was fat or old in Bath, so in the theatre no elderly husband is really elderly. Well, this (theatrically) elderly husband, when the inevitable young spark comes along and threatens his domestic happiness, has the tact to hold his tongue. What! you say, *a mari complaisant!* Bless you, nothing so vulgarly common as that. He only holds his tongue because, on general principles, silence is golden, and, further, because he thinks the thing may blow over. Even when the lady—who cannot, of course, be expected to hold her tongue—tells him she is in love with the young spark he is still smoothly tactful. These little accidents will happen, he seems to say; we elderly husbands cannot hope to escape them. So just do your best, my dear, and see if you can win through.

Not as the graver historians say is that all. Even when the opportunity occurs of getting the young spark transferred to another post (our elderly husband is British Consul-General at Cairo) he resolutely keeps him on the spot, because he will be more valuable there to his country. What are the feelings of a husband weighed in the balance against the integrity of a public servant? Tact, then, and patience must be the only arm. Perhaps our elderly husband carries discretion to a point of almost inhuman detachment. He interrogates his wife from time to time about the progress of her unfortunate passion, much as a kindly physician would interrogate a patient with the measles. "Well, and how are *we* this morning?" It is true that he shows signs of distress when alone; he is not really so confident about the outcome of the malady as he pretends to be. But in the end the patient makes a good recovery. The advent of another lady has done much to clear the air, and the wife summons up courage to dismiss the young spark, with the pretence of having only been flirting all the time. No real harm has been done. All parties, in their several degrees, have been tactful. "Some natural tears" have been shed, but no hearts are broken.

GARRICK THEATRE

(Licensed by the Lord Chamberlain to Charles B. Cochran)

Lessee and Manager - - CHARLES B. COCHRAN.

NEAREST TUBE STATIONS - - LEICESTER SQUARE and TRAFALGAR SQUARE.

Every Evening at 8 o'clock

CHARLES B. COCHRAN

presents

ROBERT LORAINE

as

"CYRANO de BERGERAC"

in

EDMOND ROSTAND'S ROMANTIC COMEDY

In Five Scenes.

Music by JEAN NOUGUES.

Costumes and Scenery designed by E. DULAC.

THE MANAGEMENT RESERVES THE RIGHT TO MAKE ANY ALTERATION IN THE CAST WHICH MAY BE RENDERED NECESSARY BY ILLNESS OR OTHER UNAVOIDABLE CAUSES.

PROGRAMME.

CHARLES B. COCHRAN presents ROBERT LORAINE as

"CYRANO de BERGERAC"

in EDMOND ROSTAND'S Romantic Comedy in 5 Scenes.

Translation by GLADYS THOMAS and MARY F. GUILLEMARD.

Published by Wm. Heinemann.

THE CHARACTERS IN THE ORDER OF THEIR APPEARANCE IN EACH SCENE OF THE PLAY.

SCENE 1—Theatre of the Hotel de Bourgogne, Paris. Spring 1640.

Doorkeeper	HERBERT YOUNG
Orange Girl	GWLADYS GAYNOR
Porthos (Musketeers)	T. WEGUELIN
d'Artagnan (Musketeers)	BRERETON BARRY
Aramis (Musketeers)	REX O'MALLEY
Athos (Musketeers)	HAROLD FRENCH
1st Lackey	VERNON CRABTREE
2nd Lackey	SPENCER EARLE
1st Citizen	DRELINCOURT ODLUM
2nd "	STANLEY BELAS
3rd "	J. EDWARD WHITTY
4th "	J. COOK HINTON
1st Page	ERNEST SYMONDSON
2nd "	BENJAMIN WENDY
Lise	MEGGIE ALBANESI
A Pickpocket	ROBERT LORD
A Second Pickpocket	ERIC BARBER
A Third Pickpocket	MAURICE NEVILLE
A Marquis	VINCENT STERNROYD
A Second Marquis	HENRY KENDALL
A Third Marquis	REGINALD PURDELL
A Fourth Marquis	ERIC WARREN
De Brissaille	TALBOT HOMEWOOD
Lignière	M. R. MORAND
Christian de Neuvillette	NICHOLAS HANNEN
Ragueneau	BEN FIELD
Le Bret	LEWIS THORNDIKE GASSON
Roxane	STELLA MERVYN CAMPBELL
The Duenna	ADA KING
Comte de Guiche	GERALD LAWRENCE
De Valvert	MARSTON GARSIA
Montfleury	BRUCE WINSTON
Cyrano de Bergerac	ROBERT LORAINE
Bellerose	GORDON BAILEY
1st Actor	EARLE GREY
2nd Actor	ERNEST BURTON
1st Actress	GLADYS NEWTON
2nd Actress	ELIZABETH ROSSLYN

SCENE 2—Ragueneau's Restaurant, Paris. Next Morning.

Ragueneau	BEN FIELD
A Cook	DRELINCOURT ODLUM
Lise	MEGGIE ALBANESI
Cyrano de Bergerac	ROBERT LORAINE
Porthos	THOMAS WEGUELIN
2nd Poet	CYRIL DERINGTON
1st "	SIDDONS KEMBLE
3rd "	STANLEY BELAS
4th "	ROBERT LORD
Roxane	STELLA MERVYN CAMPBELL
The Duenna	ADA KING
Carbon de Castel-Jaloux (Captain of the Cadets of Gascony)	ALLAN JEAYES
Le Bret	LEWIS CASSON
Baron de Peyrescous de Colignac	GORDON BAILEY
Baron Hillot de Blagnac	BRERETON BARRY
Baron d'Antignac-Juzet	REGINALD PURDELL
Baron de Malgouyre Estressac Lébas d'Escarabiot	HAROLD FRENCH
Baron Salèchan de Castel Crabioules Escabalieux	HUGH BAYLY
Another Cadet	ERIC WARREN
A second Cadet	ERNEST COX
Baron Geoffroy Mauteste de la Roche Torden	DENIS COWLES
Théophrast Renaudet	CHRIS WALKER
A Marquis	VINCENT STERNROYD
De Brissaille	TALBOT HOMEWOOD
Comte de Guiche	GERALD LAWRENCE
Baron de Casterac de Caluzac	HENRY KENDALL
A Third Cadet	ARTHUR BRANDER
A Fourth Cadet	EARLE GREY
Christian de Neuvillette	NICHOLAS HANNEN

SCENE 3—Outside Roxane's House, Paris. Next Day.

The Duenna	ADA KING
Roxane	STELLA MERVYN CAMPBELL
Cyrano de Bergerac	ROBERT LORAINE
Comte de Guiche	GERALD LAWRENCE
Christian de Neuvillette	NICHOLAS HANNEN
A Friar	BRUCE WINSTON

INTERVAL OF TEN MINUTES.

SCENE 4—Post of the Cadets of Gascony at the Siege of Arras. Summer 1640.

Le Bret	LEWIS THORNDIKE CASSON
Carbon de Castel-Jaloux	ALLAN JEAYES
Cyrano de Bergerac	ROBERT LORAINE
Baron de Casterac de Caluzac	HAROLD FRENCH
Baron Bernhard de Sauve Vignac	SPENCER EARLE
Second Cadet	ERNEST COX
Baron Geoffroy Mauteste de la Roche Torden	DENIS COWLES
Baron de Peyrescous de Colignac	GORDON BAILEY
Baron d'Antignac-Juzet	REGINALD PURDELL
Baron de Malgouyre Estressac Lébas d'Escarabiot	HENRY KENDALL
Another Cadet	ERIC WARREN
Bertrand the Fifer	JOHN LOCKYER
Fourth Cadet	EARLE GREY
Baron Hillot de Blagnac	BRERETON BARRY
Third Cadet	ARTHUR BRANDER
Christian de Neuvillette	NICHOLAS HANNEN

Baron Salèchan de Castel Crabioules Escabalieux	HUGH BAYLY
Fifth Cadet	MARSTON GARSIA
Comte de Guiche	GERALD LAWRENCE
Roxane	STELLA MERVYN CAMPBELL
Ragueneau	BEN FIELD
A Spanish Officer	HERBERT YOUNG

SCENE 5—Convent of the Holy Cross, Paris. Autumn 1655.

Sister Martha	PHYLLIS JOYCE
Mother Marguerite	HAIDEE WRIGHT
Sister Claire	JOAN CLARKSON
Comte de Guiche	GERALD LAWRENCE
Roxane	STELLA MERVYN CAMPBELL
Le Bret	LEWIS THORNDIKE CASSON
Ragueneau	BEN FIELD
Cyrano de Bergerac	ROBERT LORAINE

LADIES AND NUNS: Misses Molly Burton, Victoria Hayne, Cherry Carver, Ivy Bryan, Pamela Page Leburn, Ivy Clemow, Sylvia Oakley-Evans, Enid Reade, Peggy Surtees.

Musicians: Stanley B. Venn, L. G. Hill, George Wood, William Kelsey.

Pikemen: Stanley Belas, Maurice Neville.

Spaniards, Citizens, etc., etc.

SCENE 1—Theatre of the Hotel de Bourgogne, Paris. Spring 1640.

SCENE 2—Ragueneau's Restaurant, Paris. Next Morning.

SCENE 3—Outside Roxane's House, Paris. Next Day.

INTERVAL OF 10 MINUTES.

SCENE 4—Post of the Cadets of Gascony at the Siege of Arras. Summer 1640.

SCENE 5—Convent of the Holy Cross, Paris. Autumn 1655.

Matinees: TUESDAYS & SATURDAYS at 2.30.

Music by JEAN NOUGUES.

The play produced by ROBERT LORAINE, assisted by HERBERT LARMAN.

Scenery and Dresses designed by E. DULAC. Scenery painted by JOHN BULL.

Costumes by ALIAS NATHAN and BERMAN. Properties by SIMMS. Wigs by GUSTAVE.

General Manager	(For Charles B. Cochran)	CLIVE R. McKEE
Business Manager		GEORGE HANBURY
Stage Manager		E. H. BROOKE
Assistant Stage Manager		H. VICKERS SMITH
Musical Director		CHAS. J. MOORE

Music by JEAN NOUGUES.

	OVERTURE	"Cyrano de Bergerac"	
ACT I.	SCENE 2.	"Marche aux Lanternes"	INTERLUDE
	SCENE 3.	"Roxane's Kiss"	ENTR'ACTE
ACT II.	SCENE 1.	"The Cadets of Gascony"	INTERLUDE
	SCENE 2.	"Autumn Leaves"	

Inclusive of TAX.

Private Boxes £4 16s. 0d., and £2 8s. 0d. Stalls 12s. Dress Circle 8s. 6d.

Upper Circle (Reserved) 5s. 9d. Pit 3s. Gallery 1s. 3d.

BOX OFFICE (E. Tremearne) Open 10 a.m. to 10 p.m. Phone: Gerrard 9513 & 951.

THE TIMES

SATURDAY, MARCH 29, 1919.

Whatever else the war has destroyed or spoiled, it has left unharmed the passion for romance. Indeed, it may have fostered it.

Here is the romance of *Cyrano*—which cynics might have been disposed to dismiss as outmoded and the superfine to deride as, without rhyme and without Coquelin, unthinkable—here is the romance of *Cyrano* gaily surviving transmogrification into English blank verse and sending a whole playhouseful of English folk, for the most part in a state of complete ignorance in regard to the historical and literary allusions, into ecstasies of enjoyment. The tradition of the Hôtel de Bourgogne, of the *précieuses*, of the Gascon character, of the real Cyrano—what does the general English playgoer know about these peculiarly Gallic matters? It was the appeal to the national spirit, the spirit of old France, that crowned the success of the play in the France of 20 years ago. An English audience cannot *feel* this appeal, it can only imagine it, which is a very different thing.

But what the English audience can feel, and what it evidently did feel, as we have said, as throbbingly as ever last night, almost to intoxication, is the joy of romance. *Cyrano* is audaciously, triumphantly, flamboyantly romantic. Yes, we know it is rhetoric, not poetry. Yes, we know it is high artifice rather than high art. Artifice its passion, artifice its pathos—the whole thing as artificial as Cyrano's duel in rhyme. But it remains supremely romantic, romantic in its magnificent swagger, romantic in its sacrifice of everything in life to the rounded phrase and the *beau geste*, romantic in its sheer, unbridled joy of living, romantic to the very tip of Cyrano's nose. Romantic love, romantic self-sacrifice, romantic courage, romantic clothes, romantic noses, romantic high falutin', and romantic death—it is a whole anthology, or rather encyclopædia, of romance.

And Mr. Loraine has produced it romantically, with beautifully romantic scenery and dresses designed by that romantic artist Mr. Dulac, with an almost continuous accompaniment of romantic music, and, happiest stroke of all, with fearlessly romantic acting. He has taught his vast crowd of players to rid themselves of English reticence and restraint, and just to let themselves go romantically. He is himself sonorously and picturesquely romantic. Of course he is not Coquelin, and he doesn't try to be. But he is an entirely romantic figure, and that is enough. His death is a thing of pure romantic beauty. For once we have a Roxane for whom a romantic passion does not seem absurd. The French Roxanes that one remembers one would much rather forget. Miss Stella Campbell is as romantic a figure in her way as Cyrano in his, and also a delight to the eye—which, as the French say, spoils nothing. Mr. Gerald Lawrence is a handsome and imposing De Guiche. The whole crowd, as we have said, has been inspired with the spirit of romance.

And when the play was over last night the house gave Mr. Loraine a demonstration of delight—delight with the performance, delight at seeing the actor once more at his work—which fairly unnerved him, as well it might. He could only stammer out his thanks. Some of the stage-crowd, gathered behind him, had resumed their airmen's uniform. And that gave the last touch of romance to this most romantic evening.

THE REFEREE.

SUNDAY, MARCH 30, 1919.

Quite a bomb was dropped into the theatrical camp on Friday night by Mr. Charles Cochran issuing a statement that henceforth he "will not engage anybody who is a member of the Actors' Association." Mr. Cochran states: "I am not against an actors' association, but against this particular association. They have singled me and my company out for particular attack. 'Cyrano de Bergerac' They allege unfair treatment of that company. I have asked all my company if any of them had a grievance, and none of them had one. I resent this attack very bitterly." Mr. Cochran adds: "If I cannot run theatres without the Actors' Association I will give up the business altogether."

* * *

The Actors' Association called a special meeting yesterday, when the correspondence with Mr. Cochran was read to the council and was fully discussed. It was unanimously decided that nothing therein contained or the decision of the Council in relation thereto should in any way affect the present friendly negotiations which are being conducted with the representatives of the various managerial associations. It was further unanimously decided that in consequence of Mr. Cochran's action in refusing to engage members of the Actors' Association, such action in the opinion of the Council constituting a denial of the right of combination for mutual protection, and thus striking at the root principle of trades unionism, to immediately call a general meeting of the Association, at which the following resolution will be proposed:

Moved by the Council that in consequence of Mr. Cochran's action in refusing to engage members of the A.A., and thus denying us the right to combine as a trades union, in the interests of the Association which they represent, no other course is left open to them than to call a general meeting of the Association at which they propose to move the following resolution:

That, on and after a date to be decided at the meeting, no member of the Association will appear in any cast which is not entirely composed of members or probationary members of the Association, only excepting those persons who may be considered as being in the position for the time being of actor or actress manager.

It was further resolved that should the meeting agree to pass the above resolution, the Council will then ask for powers to take immediate steps to create a fund for the purpose of affording all possible protection to those members likely to be affected by the resolution.

* * *

Does this mean an Actors' Strike? Time will show. Undoubtedly the A.A. will fight. Since it became a trade union its membership is increasing, I am told, at the rate of a hundred per week. Before it became a union it had 800 members. It has now 5,000.

DRURY LANE THEATRE ROYAL. Gerr. 2588.
Managing Director, ARTHUR COLLINS.

NIGHTLY at 8. MATS. TO-MORROW and SAT., at 2.30.

GREATEST TRIUMPH OF MANY SEASONS.

ROBERT LORAINE
(Under his own Management)
WITH HIS COMPANY OF 100
in
HIS SPECTACULAR PRODUCTION
of
ROSTAND'S MOST FAMOUS PLAY
CYRANO
(In English).

"THERE HAS BEEN NOTHING AT DRURY LANE TO COMPARE WITH ROBERT LORAINE'S PERFORMANCE SINCE IRVING GAVE THERE HIS FAREWELL PERFORMANCES NEARLY FIFTEEN YEARS AGO."
Morning Post.

6,000 Performances of "CYRANO" in England, America, and France.

N.B.—TRANSFERRING to the DUKE OF YORK'S MONDAY NEXT, June 30. SEATS ON SALE TO-DAY at DRURY LANE and DUKE OF YORK'S.

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Waters. J.

THE ST. MARTIN'S.

"SLEEPING PARTNERS" REVIVED.

"A Certain Liveliness" having ended at the St. Martin's a run that one expected to be brief, Mr. Charles B. Cochran and Mr. Seymour Hicks have replaced it by a revival of that "Garden of Eden Episode," "Sleeping Partners," Mr. Hicks's clever, witty, and audacious adaptation of José G. Levy's translation of Sacha Guitry's "Faisons un Rêve." "Sleeping Partners," which was produced at the St. Martin's on December 31, 1917, was revived at that house on Tuesday evening, March 25, with its short cast quite changed, except that Mr. Hicks retained his former rôle of the irrepressible "He," who "is as others are." "She," the flighty wife playing with fire, formerly represented by Miss Madge Lessing, was undertaken by Miss Lydia Billbrook; Mr. Fred. Kerr replaced Mr. Stanley Turnbull as the Husband, described as "just a husband—with a beard"; and Mr. William Home, as the servant, was succeeded by Mr. Laurence Caird.

THE TIMES

FRIDAY, APRIL 4, 1919.

"OUR MR. HEPPLEWHITE."

NEW COMEDY AT THE CRITERION.

By GLADYS UNGER.

Katursh, Countess of Lamberhurst	Miss MITA PELHAM
Ernestine, Lady Bagley	Miss MARY MOORE
Marchesa Di Candia	Miss KATE CUTLER
The Hon. Jane Bagley	Miss MARY MERRALL
Miss Adela Hucks	Miss VIOLET GRAHAM
Miss Appenzell	Miss JOAN PEREIRA
The Earl of Lamberhurst	Mr. DAWSON MILWARD
The Hon. Adrian Dalgleish ..	Mr. GERALD MCCARTHY
Sir Nicholas Faint	Mr. A. BROMLEY DAVENPORT
Lord Bagley	Mr. LESLIE HOWARD
Mr. Herbert Hepplewhite	Mr. ARTHUR WONTNER

Miss Mary Moore returns to the stage in an entirely appropriate part in an entirely merry little comedy. She is a matron (variety: impecunious *grande dame*) with a manner, a lap-dog, innumerable smart gowns, and two remarkably troublesome children.

Her son is a young man who takes a hansom from the Strand to the uttermost parts of Surrey "to revive a dying industry" (and because railway fares have to be paid in advance); her daughter secretly engages herself to the manager of a Regent-street furniture shop in order to escape from the tediousness of the "swell" set and to enjoy the simple life. When the cat is out of the bag mamma, in order to gain time, invites our Mr. Hepplewhite down to Bagley Towers, and telegraphs to the rest of the family (hence, *inter alia*, the hansom) for help. She knows, you see, from novels and plays, that the best way of getting rid of an undesirable suitor is to let him make a fool of himself in an unfamiliar set.

But the biter is bit. Our Mr. Hepplewhite, fertile in resource, wins every member of the family to his side; lends money to one, writes a prospectus for another, promises a directorship for a third, flatters the vanity of a fourth. Finally he conquers mamma herself by helping her in a business deal. She can "bear anything" (even the news of her son's marriage to a chorus girl) "with a lump sum down." So our Mr. Hepplewhite, originally a mere "person" ("I thought he looked tired"—"My child, he can't look anything; he's a person"), becomes dear Herbert.

But there is a surprise in store for dear Herbert himself. Mamma's changed mind changes the daughter's mind. She adored dear Herbert that he might release her from her family, not reconcile her to it. Now she loves him no longer. Herbert, too, ceases to love her when he finds himself required by the family to give up the shop. So they each hair off with other nice young sweethearts who happen to be handy.

It is all very diverting fun, this little comedy of Miss Unger's, rippling with wit, punctuated with ludicrous situations, and rich in drollery of character. Miss Moore is quiet in her drollery, shy, unconscious—the silly woman who says shrewd things without knowing it—altogether a most agreeable piece of comedy acting. Then there is Miss Kate Cutler, smart and "dry" as ever, and Mr. Dawson Millward, as an old bore but always a distinguished bore, and Mr. Leslie Howard languidly droll as the hero of the hansom. Mr. Arthur Wontner as the shopman, earnest, ambitious, practical in the shop, sentimental out of it, keeps the whole thing together. But perhaps the happiest performance of all is Miss Mary Merrall's as the shopman's capricious *fiancée*. She has to be everything by turns and nothing long—romantically exalted, petulant, teasing, raging, cajoling, in hysterics—and she does it all cleverly, naturally, charmingly. One felt the old familiar family-party atmosphere "in front" at the Criterion last night, and recognized many among the happy, laughing faces. Altogether a pleasant evening.

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CRITERION THEATRE

Licensed by the Lord Chamberlain to
C·E·COTTIER · 222 · Piccadilly

THURSDAY, APRIL 3rd, 1919, at 8, and subsequently at 8.30
Matinees—Tuesdays, Thursdays and Saturdays at 2.30

MISS MARY MOORE
MR. ANTHONY ELLIS and MR. ARTHUR WONTNER

PRESENT

"OUR MR. HEPPLEWHITE"

A New Comedy by GLADYS UNGER

Keturah, Countess of Lamberhurst	Miss META PELHAM
Ernestine, Lady Bagley } Her Daughters	Miss MARY MOORE
Marchesa Di Camba } Her Daughters	Miss KATE CUTLER
The Hon. Jane Bagley, her Granddaughter ...	Miss MARY MERRALL
Miss Adela Hacks	Miss VIOLET GRAHAM
Mrs. Appenzell	Miss JOAN PEREIRA
The Curate's Fiancee	Miss PHYLLIS STUCKEY
The Earl of Lamberhurst	Mr. DAWSON MILWARD
The Hon. Adrian Dalgleish, his second Son... ...	Mr. GERALD McCARTHY
Sir Nicholas Parbitt, Lady Bagley's Cousin	Mr. A. BROMLEY DAVENPORT
Lord Bagley, Lady Bagley's Son	Mr. LESLIE HOWARD
Mr. Mothrop } Salesmen at Bolland Bros.	Mr. CHARLES ORD
Mr. Larpent } Salesmen at Bolland Bros.	Mr. HAROLD THOMAS
Pritt, Porter at Bolland Bros.	Mr. ARTHUR TEMPLE
A Curate	Mr. IAN FLEMING
Granger, Butler at Bagley Towers	Mr. ERNEST HOLLWAY
Footman at Bagley Towers	Mr. JOHN BEAUFORT
Mr. Herbert Hepplewhite, Manager at Bolland Bros.	Mr. ARTHUR WONTNER

ACT I A Model Room at Bolland Bros., High-class Furnishers, Regent Street
Thursday Afternoon.
ACT II—The Yellow Parlour, Bagley Towers, Surrey Saturday Afternoon
ACT III—The Same. The following Monday.

The Play produced by Mr. Frank Vernon

Miss Mary Moore's dresses by Handley Seymour, 4c, New Bond Street. Mesdames Kate Cutler, Mary Merrall, Violet Graham and Meta Pelham's dresses by Elspeth Phelps, 28, Albemarle Street. Hats by Maison Lewis, 152, Regent Street. Furniture in Act I. by Ostzmann & Co., Ltd., Hampstead Road; in Acts II. and III. by Messrs. Spillman & Co., 101, St. Martin's Lane, and Thornton-Smith, Ltd., 31, Soho Square, W. Scenery painted by W. Hann.

Managers ... ... Messrs. BRONSON ALBERY and ANTHONY ELLIS
Business Manager .. Mr. JAMES ANNING Stage Manager ... Mr. T. IRBY CAPE

THE TIMES

SATURDAY, APRIL 12, 1919.

"TIME TO WAKE UP!"

PRE-ARMISTICE PLAY AT THE NEW THEATRE.

By Evelyn Glover.

Mary Scattergood..	Miss Clare Greet
Albert Scattergood	Mr. Reginald Bach
Martha Tidy	Miss Nellie Hodson
Hon. and Rev. Talbot Brace	Mr. Douglas Vigors
Violet	Miss Dorothy Lane
Jackson	Mr. Arthur Cleave
Henderson	Mr. Alec Thompson
Dodd	Mr. Reginald Malcolm
Emmett	Mr. O. Nonciutt
Colonel Blenkinsopp	Mr. Ambrose Flower
Lieutenant Carey..	Mr. Jack Hobbs
Captain Russell	Mr. Basil Ryder
Colonel Soames	Mr. Fisher White

Among the people for whom the Armistice came too soon must be reckoned the authors of unproduced war plays; but even though the war (or, to be on the safe side, the pre-Armistice war) be over, the plays, if producible, may still be produced.

Miss Glover's play, for example, loses little by the fact that its assumed present is now only the "historic present." The partings and reunions of mothers and their soldier boys, the humours and pathos of hospital wards, the triumph of human nature over military etiquette—such themes as these need not be strictly "actual" to be interesting. Miss Glover, at any rate, makes them so by veracity of treatment—veracity, say, slightly tinged with excess of sentiment. A mother, for instance, who has assumed a false name in order to get over to her boy in France perhaps a little exaggerates maternal sentiment when she expresses a hope that she may find herself near the firing-line (and presumably be shot), so that her innocent fraud may not discredit her boy.

This is a false note, and a false note will never do for an actress like Miss Clare Greet, whose especial talent it is to be absolutely sincere and natural. Fortunately, nature and sincerity form the staple of her part—the nature and sincerity, *bien entendu*, of the cockney matron in humble life. In characters of this kind Miss Greet is without a rival. She can extract pathos from the heart of drollery, and reveal under a vulgar surface the inherent dignity of elemental human nature. Indeed this mother of hers, who knows instinctively that her boy is alive though the W.O. declares him dead, who has the resource to find him, and who for his sake defies the majesty of G.H.Q., is accurately described by one of her comrades as "mother through and through." She becomes a type, she is *the* mother. Familiar though this figure is, the actress presents it with such force and simple truth as to make it fresh and quivering with life. *Difficile est*, as we know, *proprie communia dicere*; but it is no difficulty for Miss Greet, and her performance yesterday afternoon must rank among her happiest achievements.

There is good natural acting, too, from Miss Nellie Hodson and Miss Dorothy Lane, Mr. Fisher White, Mr. Reginald Bach, and Mr. Jack Hobbs—just a shade more natural in the women than in the men, for the simple reason that a woman-author cannot help writing more naturally for women than for men.

The play was received with the utmost favour, and is to be repeated on Tuesday, Wednesday, and Friday afternoons.

LYRIC THEATRE

Licensee ... ... F. W. TIBBETTS.

SATURDAY, APRIL 12th, 1919.

MATINEES WEDNESDAY and SATURDAY at 2.15.

DORIS KEANE

IN

SHAKESPEARE'S TRAGEDY,

ROMEO AND JULIET

Escalus, Prince of Verona	Mr. BERTRAM FORSYTH
Paris, a young Nobleman, kinsman to the Prince	Mr. REGINALD DENHAM
Montague } Heads of two Houses at variance with each other	Mr. A. HARDING STEERMAN
Capulet } Heads of two Houses at variance with each other	Mr. HEATH J. HAVILAND
An Old Man, of the Capulet	Mr. RICHARD LINDSAY
Romeo, Son to Montague	... Mr. BASIL SYDNEY
Mercutio, kinsman to the Prince and friend to Romeo ...	Mr. LEON QUARTERMAINE
Benvolio, Nephew to Montague and friend to Romeo ...	Mr. GEORGE MANSHIP
Tybalt, Nephew to Lady Capulet	Mr. STANLEY HOWLETT
Friar Laurence, a Franciscan	... Mr. FRANKLIN DYALL
Friar John, of the same Order	Mr. RICHARD LINDSAY
Balthazar, Servant to Romeo	Mr. MURRAY KINNELL
Sampson } Servants to Capulet	Mr. HARDING THOMAS
Gregory } Servants to Capulet	Mr. BERNARD NICHOLS
Peter } Servants to Capulet	Mr. HAROLD LESTER
Abraham, Servant to Montague...	Mr. GEOFFREY DUNLOP
An Apothecary	Mr. STANLEY HOWLETT
1st Citizen	... Mr. WALTER LAKE
1st Watchman	... Mr. FRED READE
Page to Paris	Miss PEARLA GARDINER
Page to Mercutio	Miss AUDREY CAMERON
Page to Capulet	Miss GABELLE CRUICE
Page to Tybalt	... Miss OLIVE WALTER
Lady Montague, Wife to Montague	... Miss MARY FENNER
Lady Capulet, Wife to Capulet...	Miss VIOLET FAREBROTHER
Juliet, Daughter to Capulet	... Miss DORIS KEANE
Chorus	Miss ELAINE INESCORT
AND	
Nurse to Juliet	... Miss ELLEN TERRY

Citizens of Verona: Mr. D. CHANNELL, Miss MARJORIE GABAIN.
Kinsfolk of both Houses: Messrs. W. SCHOFIELD, H. NORRIS, H. HAMAR, R. UPTON, F. S. EDGAR, Miss HELEN GRAEME.
Guests and Maskers: Messrs. F. READE, R. UPTON, H. HAMAR, F. S. EDGAR, D. CHANNELL, Misses MARIE SLADE, JEAN WEBSTER BROUGH, HERMIONE MEASE, DULCIE BENSON, GWEN YVONNE, MONA DAUNT, OLGA SLADE, ANITA DE VERE, BARBARA MONTAGUE.
Watchmen: Messrs. F. READE, T. STOREY. *Herald:* Miss MARIE SLADE.
Attendants: Messrs. T. STOREY, R. DE VERE, F. READE.

PROLOGUE.

ACT I.

Scene 1	Verona	A Public Place
Scene 2	Verona	A Street
Scene 3	Verona	A Room in Capulet's House
Scene 4	Verona	A Hall in Capulet's House

CHORUS.

Scene 5	Verona	A Wall near Capulet's House
Scene 6	Verona	Capulet's Garden

ACT II.

Scene 1	Verona	Near Friar Laurence's Cell
Scene 2	Verona	A Street
Scene 3	Verona	Terrace in Capulet's Garden
Scene 4	Verona	Near Friar Laurence's Cell
Scene 5	Verona	A Street

ACT III.

Scene 1	Verona	Friar Laurence's Cell
Scene 2	Verona	Capulet's House
Scene 3	Verona	Juliet's Chamber

ACT IV.

Scene 1	Verona	Friar Laurence's Cell
Scene 2	Verona	Juliet's Chamber—Night
Scene 3	Verona	The Same—Morning

ACT V.

Scene 1	Mantua	A Street
Scene 2	Verona	Near Friar Laurence's Cell
Scene 3	Verona	Churchyard of the Tomb of the Capulets
Scene 4	Verona	The Tomb

The production by BASIL SYDNEY, assisted by Miss E. CRAIG.

Stage Director	Mr. CHARLES LA TROBE
Assistant	... Mr. F. READE
Acting Manager	... Mr. N. R. MONTAGUE

Orchestra under the Direction of NAPOLEON LAMBELET.
Leader ... ... Mr. J. BRATH.

Scenery painted by JOHN BULL.
Costumes by FERRIS.
Fights arranged by M. BERTRAND.
Wigs by CLARKSON. Lighting by DIGBY.
The "Weber" Piano and "Gregorian" Organ used in the Orchestra supplied by THE ÆOLIAN CO., 135 New Bond Street.

ACTING MANAGER ... ... (For the Lyric Theatre) ... Mr. TOM PITT

SMOKING is not permitted in the Auditorium.

Ladies are earnestly requested to remove Hats, Bonnets, or any kind of head-dress. This request being made for the benefit of the audience, the Management trusts that it will appeal to everyone, and that Ladies will assist in having it carried out.

The Management reserve the right to make any alteration in the Cast which may be rendered necessary by illness or other unavoidable causes.

NEAREST TUBE STATION, PICCADILLY CIRCUS.

PRICES OF ADMISSION: Boxes, £5, Tax 15s.; £4, Tax 12s.; £3, Tax 8s., and £2, Tax 6s. Orchestra Stalls, 10s. 6d., Tax 1s. 6d. Dress Circle, 7s. 6d., Tax 1s. Upper Circle, First Two Rows 5s., Tax 9d. Other Rows, 4s., Tax 9d. Pit, 2s. 6d., Tax 6d. Gallery, 1s., Tax 3d.

Doors open at 7.30 (wet nights 15 mins. earlier); Matinees at 2. Commence at 8; Matinees 2.15.

Box Office open 10 a.m. to 10 p.m. Telephone 3687 Gerrard.

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THE TIMES

MONDAY, APRIL 14, 1919.

When the Nurse asks who Mercutio is, Romeo answers: "A gentleman, Nurse, that loves to hear himself talk." A true bill against Mercutio—but against Mercutio alone? Assuredly not.

There are very few people in the play, there are very few people in all Shakespeare, who do not love to hear themselves talk. And why? Obviously because Shakespeare loved to hear himself talk. He expressed himself, his people, his stories, his artistic vision, in all sorts of ways, but he expressed them, before everything, in torrents of talk. The very riot of language in this play, the way that Shakespeare toyed lovingly with words, punning with them, quibbling with them, shows how all-important in his dramatic scheme is this element of talk. And because it is for the most part not only exuberant, but splendid, talk we love to hear him, as he loves to hear himself, talking through his people. For that reason, then, those who act for us Shakespeare's people *must* open their mouths, must have the sense of language, the music of it as well as the meaning of it, must tickle our ears with it, must enjoy their words for their own sake, turning them over like sweetmeats on the tongue. And as they are more often than not to utter beautiful things, they must have beautiful, rich, resonant voices; they must give each word, each syllable, its full value as though it were (or rather because indeed it is) a musical note; they must understand that they are there not only to act, to posture, to look, they are there, above all, to speak.

It would seem as though neither the Romeo nor the Juliet of the present occasion fully understands this primary obligation. The Romeo (let us be fair to Mr. Sydney; it may have been due on Saturday to first-night nervousness) is in too much of a hurry, lets one word trip up another, or is abrupt, *staccato*, when he should be smooth and mellifluous. As the play proceeds, however, he improves, and at the last scene of Juliet's bier he is grave, sonorous, as he should be. But with the Juliet the ease seems desperate. For all we, the audience, can tell from listening to her, Miss Keane takes no pleasure in Shakespeare's words, is content to let half of them be inaudible, and to utter the rest—or rather to let them slip out—in a harsh, strained (we had almost written cracked), monotonous voice that turns the poetry into prose. Here is a Juliet pouring forth her passion from her balcony in driblets, as though it were a drip from a bath-room tap! Her heart's eloquence is rationed!

This is deplorable enough, but what shall we say to a Juliet who, still on the balcony, is self-conscious and, evidently, for two pins would be skittish? Any, the slightest, suggestion of this kind is, of course, absolutely fatal. The situation is simplicity itself. Here are two young people, mere boy and girl, in a love-dream, languorously dreaming aloud, their eyes never off one another, unconscious of themselves, conscious only of their passion. And their passion is quite simple. It has nothing of Pascal's plural—*les passions de l'amour*. The pair have not (for excellent reasons) read Stendhal or Bourget or D'Annunzio. It is just simple, elemental, romantic love. The lovers meet, kiss, wed, and die. Wed? Yes, to be sure, there is a bedroom scene. Shakespeare would be in the fashion now! But was there ever so innocent, so sweet, a bedroom scene, even though the nuptial couch stares you in the face? It is always the pure romance of love. Mr. Sydney, for his part, has got hold of the romance. He is (if a little jerky) romantic enough. Miss Keane *looks* romantic, but too often plays prosaically, and when she opens her mouth—well, we will say no more about that. It is a significant fact that she is never so effective as when she has drunk the Friar's sleeping-draught, and is lying mute. She dies, however, beautifully. Indeed, it may be said of both these lovers: nothing in their life becomes them like the leaving of it.

It would be unjust to say the same thing of the Mercutio, for though he dies beautifully, he lives more beautifully still. Lives and speaks; he is all life, whim, gay humour, is Mr. Quartermaine, and he speaks not only the Queen Mab speech but his defiance of Tybalt with that keen sense of enjoyment in every word, which is your right Shakespearean way and the delight of every one in the house. It is a performance of perfect beauty. Then there is Miss Ellen Terry. The Nurse has no Queen Mab speeches, no beautiful lines at all; the beauty of *her* part consists in truth to life, irrepressible garrulity, the plain speech of an old woman, who is a bit of Mother Nature. With a little prompting Miss Terry gets successfully through her words; but she requires no prompting to compose her character, she does that for herself, giving it colour, emphasis, the broad Shakespearean touch. Her welcome, by the way, from the whole house was one of those demonstrations of affection that make the playhouse now and then a good place to find oneself in. The Lady Capulet, Miss Violet Farebrother, and the Friar Laurence, Mr. Franklin Dyall, both know how to be distinct and emphatic. Nothing could be more tasteful than the *mise-en-scène* (in which Mr. Sydney has been assisted by Miss E. Craig: there are delicious glimpses of Verona, and the costumes might have been designed by Benozzo Gozzoli.

PRINCES THEATRE

Proprietors: Messrs. Walter & Frederick Melville.
Licensee: Charles B. Cochran.
Licensed by the Lord Chamberlain to Mr. Seymour Hicks, of 212A Shaftesbury Avenue, W.C.2.

EVERY EVENING at 8.
MATINEES—Wednesdays & Saturdays at 2.15.

By arrangement with Mr. Charles B. Cochran

GILBERT MILLER

PRESENTS

MONSIEUR BEAUCAIRE

A NEW ROMANTIC OPERA by
ANDRE MESSAGER
Founded on Booth Tarkington's Famous Story.

Libretto by Frederick Lonsdale.
Lyrics by Adrian Ross.

Cast of Characters.

Monsieur Beaucaire	MARION GREEN
Philip Molyneux	JOHN CLARKE
Frederick Bantison	LENNOX PAWLE
Rakell	SPENCER TREVOR
Francois	YVAN SERVAIS
Duke of Winterset	ROBERT PARKER
Beau Nash	ROBERT CUNNINGHAM
Townbrake	DENNIS KING
Capt. Badger	PERCY CARR
Joliffe	HARRY FRANKISS
Bicksitt	LEIGH ELLIS
Marquis de Mirepoix	YVAN SERVAIS
Lucy	ALICE MOFFAT
Countess of Greenbury	VIOLET JEROME
Girl	RENÉE MORRELL
AND	
Lady Mary Carlisle	MAGGIE TEYTE

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André Messager's Romantic Opera,
MONSIEUR BEAUCAIRE.
Founded on Booth Tarkington's famous Story.
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"Business before Pleasure"

By MONTAGUE GLASS and JULES ECKERT GOODMAN.

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(In the order of their first appearance)

Abe Potash	AUGUSTUS YORKE
Mawruss Perlmutter	ROBERT LEONARD
Rosie Potash	VERA GORDON
Ruth Perlmutter	RUTH GATES
Keith MacDonald	TED W. GIBSON
Miss Cohen	HELEN STANTON
Robert Blanchard	LOUIS MORRELL
Sam Pemberton	JAMES T. FORD
Lionel Brandon	WILLIS CLAIRE
Victor Curzon	JOHN C. HICKEY
Ralph Nevill	JACK C. GREY
Rita Sismondi	JULIA BRUNS

Characters in the Film Drama
"THE GUILTY DOLLAR."

The Vampire	RITA SISMONDI
Mrs. Timson	ELLENOR KENNEDY
Vivian Haig	VERA CORNISH
Partington	RALPH NEVILL

Harry	DAVID DOUGLAS
Casey	W. W. WILSON
J. J. Crabbe	ROYAL C. STOUT
Samuel Feder	JAMES WOODFORD RAY
Policeman	JOHN HORAN

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SYNOPSIS OF SCENES.

Act I.—Office and Projecting Room of the Potash and Perlmutter Film Co.
Act II.—Three Months Later).
Scene 1.— Studio of the Potash and Perlmutter Film Co.
Scene 2. On the Road to Pelham.
Scene 3. A House Near Pelham.
Act. III. (Next Morning). Same as Act I.

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THE TIMES

TUESDAY, APRIL 22, 1919.

The trials and tribulations of Potash and Perlmutter must be inexhaustible, for in *Business before Pleasure* we get a third instalment of the adventures of that delightful pair of partners.

They have left the world of ready-made clothes to join in the scramble for fortunes in the cinematograph industry, but they are the same quarrelsome pair that they always were. They are still flying at each other's throats one minute and making it up the next; but let anybody else join in the quarrel and they are brothers in arms on the instant. Abe still has the same singsong intonation. Mawruss the same genial smile (though we are inclined to think he is somewhat more portly than he was five years ago), and they both have that same flow of quaint sayings and witty epigrams which keep the audience in a constant state of merriment. There is a steady ripple of laughter throughout; at times last night it became a torrent, for there is much more action in *Business before Pleasure* than in the earlier Potash and Perlmutter entertainments.

Abe and Mawruss believed, like some other people, that all that is necessary in the production of a film is a couple of cameras, some electric light, and a fair supply of old furniture, and from this standpoint they started on their great adventure. To keep the thing as a family concern Mrs. Perlmutter acted the heroine parts and Mrs. Potash the stern parent—and needless to say the concern was soon on the rocks. There was only one way to save the situation—the introduction of new capital, new blood, and, above all, a first-class vampire. In case you did not know it, no respectable American film company is complete without a vampire, and she must be a young and handsome woman with clinging costumes. Potash, wise man that he is, knows that if vampires and Mrs. Potash congregate in the same studio his life will not be worth living—and it certainly is not.

The usual complications arise. Wives are jealous, cruel bankers withdraw their support, and to crown all, when the great scene of the film, *The Guilty Dollar*, has to be taken, the vampire rescues a prostrate form from a burning building, and the form is that of Potash. A return to the ready-made clothing concern looks to be imperative, for Abe and Mawruss appear to be in the tightest corner of their lives, but they had forgotten the one vital fact that the vampire of the film may be the good fairy of everyday life. The doctrine of the partners is summed up in a sentence: "Supposing we have to start again, that is not the end of the world," and while we still have Mr. Augustus Yorke and Mr. Robert Leonard, there is no reason why the firm of "Potash and Perlmutter" should not strike out in a new direction every year.

English audiences have a warm corner in their hearts for Mr. Yorke and Mr. Leonard, for they are something apart. It is difficult to imagine them as ever anything else except Potash and Perlmutter. But that must be one of the penalties of their fame. They are as good as they ever were; now and again in their more serious moods one liked them even better than before, and that is saying a good deal. The cinematograph, of course, plays a prominent part in the entertainment. One sees pictures being taken and pictures being shown with a motor-car chase in the most approved American style. But as one watched the film of Potash in suffering the caresses of the vampire, one could not help wondering how many years ago it was that Drury Lane melodrama first recognized the possibilities of the moving picture to create a compromising situation.

The company supporting Mr. Yorke and Mr. Leonard is entirely American apart from Miss Vera Gordon as Mrs. Potash and Miss Julia Bruns as the vampire guardian angel, they had few opportunities of distinguishing themselves.

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A FARCE IN THREE ACTS

BY

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ALAN CAMP	STEPHEN EWART
GEORGE H. GELLN	HUGH C. BUCKLER
JOE GARVIN	G. H. MULCASTER
EDITH GOODHUE	MARY GLYNNE
MARION GELLN	DORA BARTON
NORA TRACY	MARGARET SHELLEY
MISS DUNCAN	GLADYS TUDOR
DOROTHY GELLN	JULIETTE JOSE

ACT I. A Living Room of the Goodhue's House.
An Evening in September.

ACT II. The Same. The Next Morning.

ACT III. The Nursery on the Second Floor. One Year Later.

Staged by BENRIMO

Scenery by A. TERRAINE & MARC HENRI.
Costumes by IDARE ET CIE

Manager	For Albert de Courville	FRANK BOOR
Stage Manager		BEN TAYLOR
Musical Director		JULES BORBÉ

THE TIMES

WEDNESDAY, APRIL 23, 1919.

A EUGENIC PLAY.

"THE VERY IDEA" AT THE ST. MARTIN'S.

A Farce in Three Acts. By WILLIAM LE BARON.

Gilbert Goodhue	DONALD CALTHROP
Alan Camp	STEPHEN EWART
George H. Green	HUGH C. BUCKLER
Joe Garvin	G. H. MULCASTER
Edith Goodhue	MARY GLYNNE
Marion Green	DORA BARTON
Nora Tracy	MARGARET SHELLEY
Miss Duncan	GLADYS TUDOR
Dorothy Green	JULIETTE JOSÉ

There is no need to say very much about this latest American "farce" (the description is the author's, not ours).

There may be some who will find plenty to laugh at in the attempt to exploit eugenics for the purposes of the stage; there will be others who will sit through the entertainment and feel very uncomfortable. A childless couple, anxious to adopt a baby who must be perfect, decide to do so by means of a cooperative society with five shareholders—husband, wife, prospective ideal father, prospective perfect mother (possibly to please the Censor they had arranged beforehand to get married), and an ardent eugenist. The baby duly arrives, but the shareholders had reckoned without the maternal instinct. Perfect mother, backed up by ideal husband, declines to keep to the bargain and hand over the child. This difficult situation is solved by the somewhat belated confession of the childless wife that, after all, there is no need to worry if everybody will exercise a little patience.

As to the acting, it is sufficient to say that Mr. Donald Calthrop and Miss Mary Glynne, as husband and wife, Mr. G. H. Mulcaster and Miss Margaret Shelley, as father and mother, and Mr. Stephen Ewart, as eugenist friend, skate over thin ice with extraordinary skill and make things as pleasant and as comfortable as they possibly can.

Revived

THE TIMES

FRIDAY, JULY 25, 1919.

ST. MARTIN'S THEATRE. Gerrard 1243.
Licensee, C. B. Cochran. Lessee, B. A. Meyer.
IF YOU ARE OVER 21 and WANT to LAUGH see
"THE VERY IDEA!"
"A Scream." Daily Express.
"Ecstasies of Laughter." Daily Mirror.
NOT FOR CHILDREN.
Evenings, at 8.45. Mats., Thurs., Fris., and Sats., at 2.30.

KINGSWAY THEATRE

GREAT QUEEN STREET.

Proprietors ... ... KINGSWAY THEATRE, LIMITED
Licensee ... ... F. R. LITTLER
Sub-Licensee ... ... LILLAH McCARTHY PRODUCTIONS LIMITED

Under the Management of - LILLAH McCARTHY

WEDNESDAY, APRIL 30th, 1919, and EVERY EVENING at 8.

MATINEES: Wednesdays and Saturdays at 2.30.

JUDITH

A PLAY IN THREE ACTS

Founded on the Apocryphal Book of Judith

BY

ARNOLD BENNETT.

Judith	LILLAH McCARTHY
Haggith	ESME HUBBARD
Rahel	MADGE MURRAY
Ozias	CAMPBELL GULLAN
Ghabris	E. H. PATERSON
Charmis	FEWLASS LLEWELYN
Soldier	CLIFFORD MOLLISON
Messenger	FELIX AYLMER
Holofernes	CLAUDE KING
Bagoas	ERNEST THESIGER
Achior	GEOFFREY DOUGLAS
Ingur	FREDERICK VOLPE
Attendant	EDWIN OXLEE
Chief Priest	G. M. MARRIOTT

DANCERS:

Molly Lake. Freda Car. Margaret Craske. Gwynedd Vernon.

SOLDIERS AND ATTENDANTS:

Ruby Baker. Alice Dewse. Margaret Guinness. Kathleen Vaughan.
Lucie Verrier. Eric Albury. J. Calverley. Colin Gray.
Donald Kingston. Archie Lynds. Margaret Dean. Leslie Frith.
Henry Nelson. H. J. Moore. C. Brunton.

The Play Produced by - - WILFRED EATON

Scenes and Costumes designed by CHARLES RICKETTS.
Music specially composed by GRANVILLE BANTOCK
Under the Direction of HOWARD CARR, by kind permission of J. L. SACKS.
Scenery painted by FRANCIS H. BULL. Costumes executed by A. DUBENS.
Wigs by CLARKSON.

The entire Production under the direction of LILLAH McCARTHY.

ACT I. A Street in the City of Bethulia.

ACT II. Scene 1. The Valley near the Assyrian Camp. Morning. Two Days Later.
Scene 2. The Tent of Holofernes. Later the Same Morning.
Scene 3. Same as Scene 2. The Same Night.

ACT III. Scene 1. Same as Act 1. Later the Same Night.
Scene 2. Same as Scene 1. The Next Day.

PROGRAMME OF MUSIC.

1. PRELUDE
2. HEBREW MELODY .. .. "Hannabdil"
   By arrangement with the Publishers, Messrs. J. & W. Chester, London, W.1
3. INTERLUDE .. .. .. "Eshnavi"
4. SACRIFICIAL DANCE
5. PROCESSION .. .. "Boreadanah"
6. ORIENTAL DANCE
7. FESTAL HYMN .. .. "Adonai-Malik"

Manager (For Lillah McCarthy Productions Ltd.) A. E. DRINKWATER
Acting Manager .. .. ALLAN WADE
Stage Manager .. .. HENRY MILLAR
Assistant Stage Manager .. .. .. EDWIN OXLEE

THE TIMES

THURSDAY, MAY 1, 1919.

The Apocrypha has much to answer for. Its quasi-sacred text gives a certain authority to some rather queer, decadent stories. As usual humanity, being so notoriously human, has revelled in the goriest of them. If Judith had not cut off Holofernes's head she would have greatly disappointed many Cinquecentist painters. From the painters the lady has passed to the poets and the prosaists.

Not so very long ago Mr. Sturge Moore gave Miss Lillah McCarthy the chance of being a Judith in verse; Mr. Arnold Bennett now sets her forth in "that other harmony" of prose. And such prose! We know it is really not Mr. Arnold Bennett's fault. It is the fault of the English translation of the Apocryphal story. They wrote in Biblical English. And so Mr. Arnold Bennett feels he must write in Biblical English too. Unfortunately, this feeling at once gets him into trouble with the almanac, with the Time-Spirit, with the natural course and growth of things—in a word, with common sense. The fact is that when you try to write Biblical English in 1919 you succeed in writing jargon. You aim at the ancient sonorous simplicity, and you hit the lingo of Mr. Chadband. The Governor of Bethulia talks as, we imagine, the Mayor of one of the Five Towns would talk, if his reading (not at all impossible with a mayor in that interesting neighbourhood) had been confined to the Bible. The thing is at best a *pastiche*, at worst a parody. It is a pity that Mr. Bennett, who has the courage to make *à propos* of Nebuchadnezzar allusions to the war, *the* war of to-day, did not venture a little farther and write the language of to-day.

But his main task was to provide Miss McCarthy with a Judith, and an effective acting part, he has certainly provided. The actress gets every opportunity of displaying her beauty of posture, her seductive charm, her authoritative style; she makes the most of her chances, and last night was enthusiastically applauded. But the peculiar blend in this Judith of the religious and the voluptuous—perhaps inevitable—leaves a rather queer aftertaste. The combination of prophetess and Bacchante results after all in what must be called a pious coquette. That the woman should make lascivious advances to Holofernes must, we suppose, be accepted for the sake of her patriotic purpose of cutting off his head. But Holofernes is not her only victim. She ogles the Governor. She ogles a young captive, whom she ultimately marries. She even ogles the Chief Eunuch. And all the time she is talking fervently of the God of Israel! We repeat, the Apocrypha has much to answer for.

SCALA THEATRE

Proprietor: E. Distin Maddick.

Lessee: F. J. Nettlefold.

EVERY EVENING at 8

MATINEES—Monday, Wednesday and Saturday at 2.30

"The Black Feather"

A ROMANCE OF THE SECRET SERVICE

(IN FOUR ACTS)

By

W. A. TREMAYNE.

The Characters in the Order of their Appearance.

The Baron von Arnheim	D. LEWIN-MANNERING
Jack Thornton	DEERING WELLS
Evelyn Thornton	SYBIL ARUNDALE
Sir George Caxton	J. H. BARNES
Lady Venetia Caxton	SUSIE VAUGHAN
Dick Kent	F. J. NETTLEFOLD
Hogue	ARCHIBALD WELLAND
The Countess von Holtzberg	MRS. F. J. NETTLEFOLD
Bates	CECIL A. MELTON
Patton	HERBERT SYDNEY

SYNOPSIS OF SCENERY.

ACT 1.—Sitting Room in Jack Thornton's Flat—London. Evening.

ACT 2.—A Portion of Sir George Caxton's Estate at Thorncliffe. A Week Later, Late Afternoon.

During the progress of Acts 1 and 2 the Curtain will fall for a few moments to mark the passage of time in each case.

ACT 3.—Same as Act 1. The Same Evening.

ACT 4.—Same as Act 1. In the Afternoon about Four Days Later.

The Action of the Play Passes in the Early Summer of 1914.

Play produced by BASIL DEAN.

PROGRAMME OF MUSIC.

THE CHARLES ESSEN SEPTETTE
will play Selections from Repertoire.

Mrs. Nettlefold's Dresses and Hats by MAISON ROSS.
Miss Arundale's Dresses in Acts 1, 2 and 4 by BARRI, LTD.
Miss Vaughan's Dresses by MARSHALL & SNELGROVE, LTD.
Wigs by CLARKSON.
Furniture by SPILLMAN & Co.
Scenery by JAMES HICKS.

Business Manager	AUGUSTUS A. SMITH.
Stage Manager	REGINALD FRY.
Assistant Stage Manager	HERBERT SYDNEY.
Musical Director	CHARLES ESSEN.

Ladies are earnestly requested to remove Hats, Bonnets, or any kind of head-dress. This request is now made for the benefit of the audience, the Management trust that it will appeal to everyone, and that Ladies will assist in having it carried out.

The Management reserve the right to make any alterations in the Cast which may be rendered necessary by illness or other unavoidable causes.

3724
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Waters, J.

THE TIMES

FRIDAY, MAY 2, 1919.

There was quite a comfortable family-party air about the Scala last night. Everybody in the house seemed to know everybody else, and, what was more, to know some of the people on the stage so well as to salute them with hearty applause before they had opened their mouths.

Amid this scene of almost domestic intimacy we felt lonely and friendless—outsiders at the feast, intruding Montagues at a Capulet ball. We didn't even know the host and hostess, who also figured as leading actor and actress, and were quite nice about it, assuming no airs, but just behaving with an air of simple good faith which would have disarmed criticism—had anyone been so ill-mannered as to attempt it in circumstances so manifestly inappropriate. He was a spy-catcher, revolver, 60-h.p. motor-car, and all complete; she was an adventuress, in the smartest gowns (but *minus* the orthodox cigarette), and rewarded at the curtain-fall, as leading adventuresses always deserve to be, with the largest baskets of the choicest roses; they smiled at their friends in front, and their friends smiled back at them, and, in short, successfully paved the way for the proper "Thank you so much, *such* a pleasant party."

But the piece, the dear piece, *there* at any rate was something we did know. It had all the familiar, engaging features: not only the spy-catcher and adventuress aforesaid, but Victorian matron ("When *I* was a girl," &c., &c.) and hen-pecked husband, foolish young man with "papers" to be stolen, principal spy with Teutonic accent, scene of feminine cajolery (oh! most proper cajolery), drugging (quite innocuous), and final handcuffs for the baffled villains—melodrama, if you like, but melodrama so mild that we should not have been surprised if they had handed round glasses of lemonade and oranges cut in quarters. Yes, we know that piece, having seen it so often (though generally in less anodyne forms): and we knew some of the actors, too—old favourites like Miss Susie Vaughan and Mr. J. H. Barnes, accomplished and not too ingenuous *ingénues* like Miss Sybil Arundale, and very pleasant it was to see them again.

Pleasantness, indeed, was the note of the evening. True, at the close we fancied we caught some sounds of discontent from the back of the house, but the new manager, Mr. F. J. Nettlefold, like a tactful host "made light" of it, alluded gracefully to the architectural beauty of the theatre, and promised us some further treats for the future. Evenings like this of warm-hearted, modest simplicity are oases in the arid desert of life.

THE TIMES

SATURDAY, MAY 17, 1919.

LYCEUM. TO-NIGHT (Saturday), at 7.30.
"THE BELLE OF NEW YORK."
Twice Daily, 2.30 and 7.30.
Prices, 5s. 9d. to 3s. inclusive. Gerrard 7617.

The Winter Garden Theatre stands on the site of the Middlesex Music Hall, anciently "The Mogul" Tavern, built about 1660. The picture is that of Nell Gwynn's adjacent lodging

THE WINTER GARDEN, DRURY LANE, *Opened on the 20th day of May,* MDCCCCXIX, *by* GEORGE GROSSMITH *and* EDWARD LAURILLARD *with* **"KISSING TIME," a Musical Comedy**

THE GROWTH OF A GREAT ENTERPRISE

AN IMPRESSION OF GROSSMITH AND LAURILLARD

By HENRY GEORGE HIBBERT • Designs by PEARKES WITHERS

WITH the transformation of the Middlesex Music Hall, anciently the Mogul, into a modern, magnificent Theatre, as the Winter Garden, under the direction of Mr. George Grossmith and Mr. Edward Laurillard, one of the last landmarks in the history of the variety stage disappears. It was claimed for the Mogul that it continued the oldest license in London, and that Nell Gwynn was once its patron. Certain it is that entertainment of some kind was to be had at the Mogul, soon after the Restoration; and that Nelly dwelt hard by. Pepys, on a walk to Westminster, "in the way meeting many milkmaids, with their garlands upon their pails, dancing, with a fiddler before them," saw Nelly "standing at her lodgings door in Drury Lane, in her smock sleeves and bodice; she seemed a mighty pretty picture." But her patronage of the Mogul has, I fear, but imagination for its warrant!

The partners in the famous Theatrical firm of Grossmith and Laurillard.
Above: Mr. George Grossmith
Below: Mr. Edward Laurillard

What is definitely in the memory of old Londoners is that the Middlesex became one of the most characteristic of the Victorian music halls—as, under the direction of Mr. Grossmith and Mr. Laurillard it is to become one of the most characteristic of West-End Theatres. Many of the most famous of the lions comique, and the seductive serios, took their diplomas from their early successes at the Mogul, where the audiences were rough and ready in their criticism. The battle of the dramatic sketch was again and again fought in Drury Lane, to end, after half-a-century of warfare, in the effective removal of any distinguishing line between the privileges of theatre and music hall. The jolly chairman "with 'is 'ammer in 'is 'and" was retained at the Mogul almost to its end.

Some years ago the Middlesex Music Hall came under the aegis of Sir Oswald Stoll.

3724
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Waters, J.

Winter Garden Theatre,

DRURY LANE, W.C. 2.

Licensed by the Lord Chamberlain to
GEORGE GROSSMITH AND EDWARD LAURILLARD.
Telephone: Gerrard 416 (3 lines).

OPENING PERFORMANCE

By GEORGE GROSSMITH and EDWARD LAURILLARD
On TUESDAY, the 20th of May, 1919, at 8 o'clock.

(Alterations and Decorations by Messrs. WHITE, ALLOM & Co., 15, George Street, Hanover, Square, W.)

Messrs. GEORGE GROSSMITH and EDWARD LAURILLARD
PRESENT

"KISSING TIME"

A NEW MUSICAL PLAY, IN TWO ACTS,
By GUY BOLTON and P. G. WODEHOUSE.
Founded on the French Play "Madame et son Filleul," by HENNEQUIN and WEBER.
Additional Lyrics by CLIFFORD GREY. Music by IVAN CARYLL.
At this first performance MR. IVAN CARYLL will conduct.

THE CAST.

Captain Wentworth	**Mr. STANLEY HOLLOWAY**
Georgette St. Pol	**Miss YVONNE ARNAUD**
Lady Mercia Merivale	**Miss ISOBEL JEANS**
Zelie	**Miss AVICE KELHAM**
Bibi St. Pol	**Mr. LESLIE HENSON**
Brichoux } of the 33rd Regiment	**Mr. GEORGE BARRETT**
Max Touquet } of the 33rd Regiment	**Mr. GEORGE GROSSMITH**
Lucienne Touquet	**Miss PHYLLIS DARE**
Colonel Bolinger	**Mr. TOM WALLS**

Police Officer	.. Mr. M. Edmond	Rastaquouere	..Mr. Harold Bedford
Military Police	Mr. Stanley Brightman Mr. Frank Lester	Cabotin ..	.. Mr. Frank Iverson
		Flaneur ..	.. Mr. Austin Camp
Vieux Marcheur	..Mr. Campbell Keith	Violette ..	.. Miss Lila Wood
Chef d'Orchestre	Mr. James Whigham	Yvette ..	.. Miss Eileen Darton
Maitre d'Hotel	Mr. Charles Buckmaster	Babette ..	Miss Gladys Ponsonby
Lord Bill ..	.. Mr. Ralph Coram	Nanette ..	.. Miss Eileen Joyce
Apache ..	.. Mr. George Stevens	Michette ..	.. Miss Dux Davies
Officers ..	Mr. Lyn Perring Mr. Pat Carnarvon Mr. Hugh Lyndhurst	Dancers: Lillie	Miss Liza Varvara
		Bibi	Miss Marie Sewell
		Maudie	Miss Sybil Furley
Waitere ..	Mr. Harold Ritch Mr. Tim O'Connor	Claudie	Miss Dorie Pickton-Phillip
		Vestiare ..	.. Miss Joan Emney
Porter ..	..Mr. Peter Shannon	Little Paul ..	.. Miss Yvonne Rose
Chasseur ..	.. Mr. Gerald Knott	Little Marie ..	.. Miss May Wilcox

and Full Chorus.

Th names of the Artistes are placed in the order in which they appear in the play.

SYNOPSIS OF SCENERY.

Act I. Garden of Georgette's Villa (Fontainebleau).
Act II.—Scene 1. Garden of Georgette's Villa.
Scene 2. Outside the Café des Alliés, Paris.
Scene 3. Interior of Café des Alliés.
(The action takes place in 1919.)

The Play produced, under the Direction of GEORGE GROSSMITH,
By FÉLIX EDWARDES.

Dances and ensembles arranged and staged by MISS CISSIE SEWELL.
Children appearing in Act II. are from the GWLADYS DILLON Dancing Classes.

Scenery painted by ROUSIN—MARC HENRI—LAVERDET.
Built by J. BRUNSKILL.

The Colour Scheme under the supervision of COMELLI.

Modern Dresses designed by MDLLE. ST. MARTIN, and executed by HOCKLEY'S, LTD., Bond Street House, Bond Street, W.
Fancy Dresses designed by COMELLI, and executed by MISS MARY E. FISHER, LTD., B. J. SIMMONS & CO., and MORRIS ANGEL & SON.
Dress worn by Miss Phyllis Dare in Act II., Scene 3, designed and executed by IDARE, LTD.
Hats by MAISON LEWIS, Regent Street, W.
Miss Dare's Hats by ZYROT & CIE.
Shoes by H. & M. RAYNE.
Hosiery by W. & J. HUSBANDS.
Uniforms and Men's Clothes by B. J. SIMMONS & Co. and MORRIS ANGEL & SON.
Fans by J. DUVELLEROY, Regent Street, W.
Wigs by CLARKSON.

Stage Director	MR. SYDNEY ELLISON
Assistant Stage Manager	MR. STANLEY BRIGHTMAN
Musical Director	MR. WILLIE REDSTONE
Assistant Manager	MR. HORACE FRY
Treasurer	MR. WM. BLOORE.
Dancing Mistress of the Company	MISS GWLADYS DILLON
Chorus Mistress of the Company	MISS MAUDIE THORNTON

BOX OFFICE (Mr. J. H. JUBB) open 10 to 10.
Telephone: Gerrard 416 (3 lines).

D-10
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Waters, J.

The Observer.

LONDON, SUNDAY, MAY 25, 1919.

"KISSING TIME."

A Musical Play in Two Acts. By Guy Bolton and P. G. Wodehouse. Music by Ivan Caryll.

Somehow we suspect that Mr. Leslie Henson during his Army career carefully stored up all the jokes which he considered might be useful in after life when he returned to the stage, and at the opening performance of the Winter Garden on Tuesday the floodgates of his inextinguishable humour were opened. For well over three hours he was the chief instrument of keeping the audience in a constant state of amusement and enjoyment. "Kissing Time" is what will undoubtedly be a popular piece, and Mr. Henson's part is that of an impecunious Prince Imperial, who, by the usual clever complications beloved of musical comedy, loses his crown and sees his wife made a slave boy by a dashing young soldier from the trenches (Mr. George Grossmith, reminiscent throughout). We have never liked Mr. Henson better. There is no straining after effect, every gag is fresh and every situation is which he is involved is invested with expressions of laughter.

Mr. Grossmith's part is not so prominent. Possibly now that he has the cares of management on his shoulders, this is inevitable, but it is the same cheery, good-natured Mr. Grossmith of the old days, whether as the trench-stricken poilu or as the immaculate man about town with accidental things in the way of clothes. Miss Phyllis Dare, back again after too long an absence, is wholly delightful her self. In every respect, whether as singer, dancer, or actress, she has improved considerably since London saw her last. Mr. Caryll has provided her with one or two really attractive numbers, notably the "Some Day" song in the first act, and a duet with Mr. George Grossmith in the second, and the dainty way she rendered them added greatly to their value. Apart from these three, the rest of the company have not a great deal to do. Mr. Tom Wells and Mr. George Barrett make the most of their chances as comedians, when Mr. Henson and Mr. Grossmith are not monopolising the attention of the audience, while Miss Yvonne Arnaud and Miss Avice Kelham are charming contraltos to Miss Dare. With a prolonged run for "Kissing Time" the public will soon learn to find its way to London's new theatre.

THE TIMES

MONDAY, JUNE 2, 1919.

COMEDY. (Gerrard 2721.) Lessee, ARTHUR CHILDLEIGH
By arrangement with Andre Charlot.
TO-NIGHT (Monday), and Every Evening, at 8.15,
GILBERT MILLER will present
NOTHING BUT THE TRUTH.
"The 3-Act Comedy."
By James Montgomery.
"The Best Laugh for Years." Daily Mail
MATINEES, THURSDAYS and SATURDAYS, at 2.30.
EXTRA MATINEE WHIT MONDAY, June 9, at 2.30.

PRINCE OF WALES. EVENINGS, 8.15. A Medley of "BUBBLY" and "TAILS UP." Phyllis Monkman, Odette Myrtil, Marie Hemingway, Jack Buchanan. Mats., Wed., Fri., Sat., 2.30.

THE TIMES

THURSDAY, JULY 31, 1919.

PRINCES THEATRE. (Ger. 3400 and 340
MONDAY NEXT, Aug. 4, at 8.15.
BUSINESS BEFORE PLEASURE
will be transferred from the Savoy Theatre,
YORKE and LEONARD as Polash and Perlmutter.
Nightly, at 8.15. Mat., Wed., Thurs., Sats., 2.15
Box-office now open 10 to 5.

THE TIMES

TUESDAY, JULY 29, 1919.

SCALA THEATRE. Lessee, F. J. Nettlefold.
NIGHTLY, at 8.15. MATS., WED. and SAT., at 2.30.
PYGMALION AND GALATEA.
On and after Sat. next, Aug. 2nd, PYGMALION AND GALATEA alternating with THE LADY OF LYONS.
Box-office, 10 to 10. Tele., Museum 6010 and 6011.

The Oxford Theatre

PROPRIETORS: THE OXFORD LTD.

MANAGER: CHARLES BLYTH PRATT.

WHIT-MONDAY, JUNE 9th

AND

EVERY EVENING AT 8.15

MATINEES: MON., WED. and SAT. at 2.30

BY ARRANGEMENT WITH

CHARLES B. COCHRAN.

HERBERT JAY and FRANK LITTLER

PRESENT

A Temporary Gentleman

By H. F. MALTBY.

By Arrangement with

CHARLES B. COCHRAN.

HERBERT JAY and FRANK LITTLER

PRESENT

A Temporary Gentleman

By H. F. MALTBY.

Lieut. Walter Hope, R.A.S.C., M.T.	Mr. GORDON ASH
Mrs. Hope (his mother) ...	Miss ALICE MANSFIELD
Alice Hope, V.A.D. (his sister) ...	Miss JOSEPHINE MIDDLETON
Capt. Arthur McGregor, R.A.M.C.	Mr. ARTHUR VEZIN
Mr. Jack	Mr. CECIL WARWICK
Mrs. Jack	Miss MARIE RAMUZ
Corporal Bob Jack, 23rd London Regiment	Mr. C. PAIGE LAWRENCE
Sir Herbert Hudson, of Sir Herbert Hudson, Ltd., Cloth and Wool Merchants	Mr. H. F. MALTBY
Kate Hudson, his daughter ...	Miss PAULINE HUGEN
Eva (W.A.A.C.)	Miss HELEN GREEN

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Act 1.	1918	"Tshun"
Act 2.	1919	"As You Were"
Act 3.	1921	"Stand Easy"

NOTE.—The Curtain will be lowered for a few seconds in Act 2 to denote the lapse of time.

Scene Sitting Room of the Hope's House, Camden Town, N.W.

THE PLAY PRODUCED BY THE AUTHOR.

THE MORNING POST.
[TUESDAY, JUNE 10, 1919.]

OXFORD THEATRE.

A NEW WAR COMEDY.

A TEMPORARY GENTLEMAN. Comedy in Three Acts. By H. F. Maltby. Produced at the Oxford Theatre, Whit-Monday evening, June 9, 1919.

When some artists discussing the proper proportions of a man condescended to consult Abraham Lincoln he observed that, in his opinion, a man's legs should be long enough to reach the ground. Among our playwrights Mr. Maltby stands almost alone, in that his legs do reach the ground. One may regret, however, that he delights to plant his feet just where human nature is at its muddiest. Nor does he go about the business on tip-toe; his comedy is so persistently savage as to approach satire, always a dangerous thing in that most warm-hearted of places—the theatre. But, while the play produced last night is at the start just as cruel and sordid as his clever play "The Rotters," it grows sweeter later on, so that the final impression is pleasant and cheerful. The scene throughout is the commonplace sitting-room of old Mrs. Hope's house in Camden Town. She, the kindly, sensible, tactful widow of a railwayman, is quite contented with it. Not so her son, Walter, a junior clerk in Hudson's wool warehouse at £75 a year, exalted beyond measure by a commission in the R.A.S.C., nor her daughter, Alice, whose duties as a V.A.D. bring her into contact with officers only. Both lose their heads entirely, and are greatly huffed when their mother gets to know her new next-door neighbours, the Jacks, whose son, Bob, a thoroughly sane and irrepressibly good-humoured young fellow, is merely an N.C.O. Walter entertains dreams of marrying Sir Herbert Hudson's daughter, Kate, and Alice is already engaged to McGregor, a snobbish young doctor, now a captain in the R.A.M.C.

Walter's dream does not come true. He gets engaged to Kate, but when his mother hears of it she merely says "What will Sir Herbert say?" and when Sir Herbert comes he says what he has to say very brutally. Two years afterwards, when all the young people have regained their senses and are living, McGregor as Alice's husband, at the one home, without any wish that people should think it round the corner in Mornington-crescent, Walter, now a prosperous commercial traveller, has the opportunity to tell Sir Herbert what he thinks of a profiteer who packs all his clerks off to the front while he stays at home amassing a fortune out of army contracts. The very allowances and bonuses paid by Sir Herbert were paid merely with a view to evading a higher scale of taxation.

The play is a remarkably fine play of its kind, for although its plot does not amount to much, the incidents are well contrived, the character-drawing is sure and trenchant, and the dialogue splendidly apt and to the point. It caused roars of laughter, such as the ordinary smart lines of our playwrights never do. And the play is very finely acted throughout, especially by Miss Alice Mansfield as kindly, cosy Mrs. Hope, by Mr. Gordon Ash and Miss Josephine Middleton as the temporarily deranged son and daughter, by Mr. Arthur Vezin as the similarly afflicted McGregor, by Mr. C. Paige Laurence as the exuberant corporal, by Miss Helen Green, very attractive as a quietly candid maid, and by Mr. H. F. Maltby as the bustering profiteer. On the whole, despite some exaggeration, the best and truest war comedy we have had.

N II

LE DUC DE REICHSTADT

"Hélas! je ne m'en servirai jamais"

The Stage.

LONDON, THURSDAY, JUNE 12, 1919.

Globe Theatre

Licensee: ALFRED BUTT

Lessees: ANTHONY PRINSEP and MARIE LÖHR

"L'AIGLON"

(THE EAGLET)

A Play in Four Acts

by

EDMOND ROSTAND

Translated by

LOUIS N. PARKER

First Performance, Tuesday, June 10th, 1919

And Every Evening at 8

After Miss Marie Löhr presented at the Globe, at the King's Fund matinée, on November 19, Louis N. Parker's translation of Edmond Rostand's "L'Aiglon" ("The Eaglet"), we said "So sumptuously produced and well cast a revival should surely deserve more than one single performance, if by any chance so many distinguished players could be got together again." Our suggestion has been carried out, in part at any rate, for Miss Löhr put this Napoleonic tragedy into the evening bill at the Globe, for a four weeks' season, on Tuesday, June 10, when the cast, however, was found to be almost entirely different, except for a few of the main characters. Thus, Miss Löhr re-appeared as the palefaced, goldencurled eaglet (a part originally sustained in French by Sarah Bernhardt, and in the English version by Maude Adams); Miss Lettice Fairfax was seen again as this hapless young Francis Charles's frivolous mother Maria Louisa; Mr. Lyn Harding repeated his brilliant performance of Guitry and Coquelin's old rôle of that Napoleonic veteran of sixteen campaigns, the gruff Grenadier, Seraphin Flambeau; and Mr. Henry Vibart, the Count Sedlinizky in November, succeeded Mr. A. Clifton Alderson, as that sinister incarnation of the principle of Re-action, Prince Metternich, another important change being that Mr. J. Fisher White took up the part of the young Duke's grandsire, the Emperor Francis I., played in November by Mr. A. Dawson Milward. Others new to the now somewhat shortened cast are Mr. Douglas Munro as Baron Friedrich von Gentz; Miss Ellen O'Malley, as the Archduchess Sophia; Mr. Robert Horton as the "ratting" Marshal Marmont; Mr. Claud Allister, as the Duke's trusty friend, Count Prokesch-Osten; Mr. George Hayes as the Bonapartist conspirator posing as a tailor; the stage manager, Mr. E. Vivian Reynolds; as Baron von Obenaus; and Mr. Warwick Ward, as Count Moritz von Dietrichstein.

It will be found that, besides cutting down the list of dramatis personæ from 45 or 50 (an unnecessarily large number) to about 35, Mr. Parker has helped further to shorten the action of Rostand's very lengthy drama by condensing it and compressing the six acts of the original into four, headed, "Sprouting Wings," at Baden, 1830; "Fluttering Wings," Palace of Schönbrünn, 1831"; "Broken Wings," the Battlefield of Wagram, originally the fifth act, following the fourth, the Park; and "Folded Wings," the infinitely pathetic Death scene, in the Duke's bedroom, July 22, 1832, which Rostand made his sixth act. With regard to these alterations, Mr. Parker says, in a leaflet inserted in the Globe programme: "It has been found necessary to curtail the play very considerably. For this curtailment, which in no way affects the development of the story, the translator is solely responsible." Thus, while copious cuts have been made in the French poet-dramatist's first act, his second and third, separated only by a momentary fall of the curtain, have been run on together to form the present second act. The Park Masked Ball (the fourth) wherein the Bonapartist conspiracy was shown in process of evolution, and the Countess Napoleone Camerata impersonated her cousin the young Duke to allow of his escape to the field of Wagram, has been cut out in its entirety.

The Star

JUNE 11, 1919.

"The Lost Leader."

Some of us, when we heard that "a Parnell play" was to be Mr Fagan's next venture at the Court, jumped to the conclusion that this was the first symptom of the imitative craze sure to be begotten by the success of "Abraham Lincoln." No conjecture could be wider of the mark. "The Lost Leader" and "Abraham Lincoln" belong to totally different orders of dramatic art. In both, no doubt, there is imagination; but Mr Drinkwater's imagination is reconstructive and reflective, Mr Lennox Robinson's is creative and essentially dramatic. Putting Synge apart as incommensurable, I do not hesitate to call "The Lost Leader" the greatest play the Irish theatre has produced. This is no longer mere humorous or pathetic peasant character-sketching; it is piece of true dramatic architecture. It possesses that complexity of structure, that felicity of invention, in which—say what we please—the specific virtue of drama resides.

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I want to tell as little of the story as I can, in order not to take the edge off the interest which Mr. Robinson so skilfully awakens and sustains. But it will of course be known to everyone before the day is out that, though the action passes in October, 1917, "The Lost Leader" is, or purports to be, Charles Stewart Parnell in person. "But Parnell," you say, "died in 1891!" Ah, that is just the question! Mr. Robinson does not absolutely deny his death. He leaves it possible that Lucius Lenihan is a monomaniac who thinks he is Parnell, and has imaginatively identified himself with the Uncrowned King until he can deceive the very elect. The art with which the question is left open is, technically, the most admirable thing in the play. Either hypothesis is perfectly tenable; but, as the action proceeds, our imagination falls more and more under the spell of the affirmative theory; and that is just as it should be. In holding the balance true between the marvellous and the comparatively prosaic solution of the riddle, Mr. Robinson has followed in the footsteps of two great masters, Nathaniel Hawthorne and Henrik Ibsen; and it is doubtful whether either of them could have done better.

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As the action developed, one was inclined here and there to think that Mr. Robinson was going off on a wrong tack; but his judgment almost always justified itself. For instance, it seemed a mistake to let the irrepressible journalist publish to the world the resurrection of the great leader; and strict verisimilitude did, indeed, demand that knowledge of the events should be kept within the narrowest possible circle. But publicity was inseparable from the idea of the admirable last act; and, that being so, one ceased to regret the sacrifice of verisimilitude. One only wondered that Dr. Harper or Frank Ormsby did not strangle Mr. Augustus Smith before he got to the telegraph office. A real fault, on the other hand, is the length of the scene between Dr. Harper and Ormsby at the beginning of the third act. We are too much interested in Lenihan-Parnell to care a straw about the relations between Ormsby and Mary Lenihan

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And how does the play end? To learn that you must go to the Court Theatre. Suffice it to say that Lenihan-Parnell dies, with a potent spell for the salvation and regeneration of Ireland unspoken upon his lips. In the manner of his death there is, I suspect, more than a touch of symbolism; but it involves no breach in the realistic surface-texture of the play; and that again is as it should be. The debate upon the cross-currents of Irish politics which leads up to the close is maintained upon a high intellectual and dramatic level. But the last words of the play are superfluous: the curtain should fall on "I believe in God."

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What, it may be asked, is Parnell's unspoken secret, the fruit of his twenty-six years of brooding thought? I think it is not beyond reach of conjecture. He has arrived, it would seem, at the conclusion long ago announced by James Thomson ("B.V.") and re-asserted by Ibsen in "Rosmersholm" and elsewhere—namely that political revolutions are of very little use, either for Ireland or for the world, without a "revolution in the spirit of man." This, indeed, is everyman's wisdom in these days. Do we not see the hugest revolution in history threatening to spend its force in vain because it is unaccompanied by a spiritual re-orientation? If Lenihan-Parnell was hoping to achieve great results by the mere enunciation of this principle, he was "felix opportunitate mortis." If, on the other hand, he had discovered a recipe for bringing about the required revolt of the spirit, his death was a tragedy indeed.

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Mr. Norman McKinnel's Lucius Lenihan was a masterly embodiment. Mr. Arthur Whithy and Mr. Miles Mallison were excellent as the psycho-analyst physician and the journalist respectively. Miss Mary Grey was good as Mary Lenihan; Mr. Moffat Johnston gave a clever rendering of the Unionist Major; Mr. Alfred Brydone put great force into the character of the gombeen-man; and other Irish characters were delightfully played by Miss Mignon O'Doherty, Mr. Peter Nolan and Mr. H. O. Nicholson. Mr. Fagan deserves great credit for the lighting of the first act and the design of the last.

WILLIAM ARCHER.

KINGSWAY THEATRE

GREAT QUEEN STREET.

Proprietors .. .. KINGSWAY THEATRE, LIMITED
Licensee .. .. F. R. LITTLER
Sub-Licensee .. .. LILLAH McCARTHY PRODUCTIONS LIMITED

Under the Management of - LILLAH McCARTHY

WEDNESDAY, JUNE 11th, 1919,
and EVERY EVENING AT 8.

MATINEES Wednesdays and Saturdays at 2.30.

St. George and the Dragons

A DEVON COMEDY IN THREE ACTS

BY

EDEN PHILLPOTTS.

Lord Sampford	NICHOLAS HANNEN
Lady Sampford	AMY RAVENSCROFT
Hon. Eva Somerset	MEGGIE ALBANESI
Hon. Monica Somerset	LILLAH McCARTHY
Sir Moran Tremayne	FELIX AYLMER
Miss Nash-Pomeroy	JEAN CADELL
Rt. Rev. St. George Loftus	ERNEST THESIGER
Rev. Cecil McKinley	CLIFFORD MOLLISON
John Copplestone	FEWLASS LLEWELLYN
Sarah Copplestone	MARY BROUGH
Edmund Copplestone	CLAUDE KING
Unity Copplestone	EVELYN WALSH HALL
Nicholas Caunter	EDWIN OXLEE
Bassett	GEORGE M. MARRIOTT
Polly	FREDA CARR
Footman	H. J. MOORE
Parlourmaid	ALICE YOUNG

ACT I. Sampford Court.

ACT II. Stonelands Farm by Dart. The Next Evening.

ACT III. Sampford Court. The Next Morning.

The Play produced by A. E. DRINKWATER.

Manager (For Lillah McCarthy Productions Ltd.)	A. E. Drinkwater
Acting Manager	Allan Wade
Stage Manager	Henry Millar
Assistant Stage Manager	Edwin Oxlee

THURSDAY, JUNE 12, 1919.

Someone with a taste for antiquarian research ought to look up the stage history of the revolting daughter. Clearly, she will be found to date at least as far back as *Les Précieuses Ridicules*—from which, by the way, Eva Somerset borrows, perhaps unconsciously, an effective repartee. In more modern days, we fancy, she began to flourish about the year of the last Paris Exhibition but one. Then Mr. Shaw took her in hand and gave her the time of her life. In the war she passed clean out of sight, but evidently the type is eternal, for here she is again in Mr. Phillpotts's play, fresh and smiling, repeating all her familiar catchwords, prating of "complex psychology" and of "living her own life" and shrilly reprimanding her "obsolete" parents for their "class prejudice."

Mr. Phillpotts (like Molière) duplicates the type and gives us a pair of revolting daughters who revolt in unison, declaim against a stupid world in ducts, and quit the stage with identical gestures. Another ancient stage-type, made to look "as good as new," is the wily ecclesiastic, who used to be a Roman Cardinal, but is now an Anglican Bishop, actively interested in wrong-headed courtships and adroitly guiding them into the right path.

The independent Monica, a peer's daughter, eager to abandon outworn conventions for "reality," is set upon wedding a young farmer. The wily Bishop takes steps to show her the "reality" of the farmer's home and to disgust her with the heavy joviality of the parents, the beer-drinking, the gramophone and the concertina. Monica's younger sister Eva would throw herself away upon a raw curate. The Bishop contrives to break off the match by the lure of a (celibate) chaplaincy. The old artificial intrigue, in short, that you know, but fortunately the Bishop is better as a character "in himself" than as an agent in the plot. Indeed, his talent for adapting himself to circumstances and being all things to all men (even a boon companion to Dartmoor men), thoroughly endears him to the audience, admirably "composed" and drolly played as he is by Mr. Ernest Thesiger.

Thus it is when he is least a type that he pleases us best, just as Mr. Phillpotts pleases us best when he turns away from his artificial intrigue to give us a picture of Dartmoor farmhouse life, with its "country-featured truth and honesty," its hearty eating and drinking, song, and dance. So much more precious in art is what is felt than what is only invented. We fear the revolting daughters are mere inventions; though it must be added that they are sufficiently diverting inventions as presented by Miss McCarthy and Miss Meggie Albanesi.

THE REFEREE.

SUNDAY, JULY 13, 1919.

Miss Lillah McCarthy, referring to my remark that I could not congratulate her on the new sub-title to "St. George and the Dragons" (which play I, slipfully and asininely, attributed to Mr. Arnold Bennett instead of to Mr. Eden Phillpotts), confesses that she (like me) doesn't like that sub-title—namely, "The Wise Bishop and the Foolish Virgins." So, after a title competition, it has been decided to rename the play "The Bishop's Night Out." Miss McCarthy has very wisely restored the pit and gallery at the Kingsway at the usual prices.

Queen's Theatre

Under the Management of

ALFRED BUTT AND OWEN NARES

On Thursday Evening, 24th June, at 8 o'clock

"The Cinderella Man"

A Comedy in Four Acts

by

EDWARD CHILDS CARPENTER

CHARACTERS

Anthony Quintard ..	OWEN NARES
Morris T. Caner .	SYDNEY VALENTINE
D. Romney Evans	E. HOLMAN CLARK
Dr. Joseph Thayer	A. S. HOMEWOOD
Albert Sewall	MORTON SELTEN
Walter Nicholls	ALGERNON WEST
Jerry Primrose	TOM REYNOLDS
Blodgett	ALBERT SIMS
The Great She Bear	ANNIE ESMOND
Celeste... ...	NANNIE BENNETT
Marjorie Caner	RENEE KELLY

THE PLAY PRODUCED BY GUY F. BRAGDON

3724
1919
Waters, J.

Synopsis of Scenery

ACT I. The Library of Morris T. Caper's New York Mansion. The Next Afternoon.
ACT II. The Attic of the House Next Door. A Week Later.
ACT III. The Same. A Week Later.
ACT IV. Same as Act I. A Week Later.

FRIDAY, JUNE 13, 1919.

He was a poor poet in a New York attic, and she was a rich girl next door, and one day, when he was out, she tripped in through the attic window with a basketful of nice cakes and things and then hid behind the curtains, and, when he came in, he saw her because her feet were showing, and they became good comrades and she darned his socks and fell in love with him, but he never noticed it because he was busy composing an opera-libretto. And his way of composing was to knit his brows and run his eye up and down the MS. and say "Capital!" when she suggested an idea, and write a happy ending when he felt happy and change it to an unhappy one when he didn't. And sometimes he couldn't compose at all because, so he alleged, he was too full of the nice things she brought him to eat. (At last, you see, the stage is beginning to tear away the veil from the literary life—and the sub-title of this play should be *The Librettist Unmasked.*)

And, bless you, he never suspected she was the rich girl, but—when the throes of literary composition were over—began to fall in love himself in the belief that she, too, was poor. For he was as proud as he was poor, and hated rich girls, as the retired Civil servant in "Pickwick" ate crumpets, on principle. But in due course his opera-libretto brought him a thousand dollars down and millions in prospect, and he could now afford to offer marriage to the girl, who had given her proofs as a helpmate by darning his socks and suggesting capital ideas for his plots. And lo! she was the rich girl after all (did not her millionaire father promise her the biggest bank-balance in America?), and, though it was a terrible shock to his pride, he just had to marry her and live happy ever afterwards (and, the inference is irresistible, write nothing but happy endings for all his subsequent opera-librettos). And, as he was Mr. Owen Nares at his most *simpatico*, and she was Miss Renée Kelly at her daintiest, what more could you wish for a perfect fairy-tale? A perfect fairy-tale, that is, distinguished by brilliant if cruel excursions into the psycho-physiology of authorship. How shall we ever listen to an opera-libretto again without measuring it in terms of tea and cakes?

WYNDHAM'S THEATRE.

Under the Management of **FRANK CURZON and GERALD du MAURIER.**

MONDAY, JUNE 16th, at 8.15,

By arrangement with **HERBERT JAY,**

BERNARD HISHIN Presents a Musical Comedy, entitled

"His Little Widows"

By RIDA JOHNSON YOUNG and WILLIAM CAREY DUNCAN.
Music by WM. SCHROEDER. English Libretto by F. FIRTH SHEPHERD.

CAST (in the order of their first appearance).

Jack Grayson, Biff Hale, Pete Lloyd ... Of the Firm of Lloyd, Grayson & Hale, Brokers ...	JACK MORRISON, ERIC BLORE, LADDIE CLIFF
Hotel Manager ...	CHARLES SEYMOUR
Abijah Smith ...	AMBROSE THORNE
Blanche Hale ...	MARIE BLANCHE
Harry Jolson ...	ERNEST LEEMAN
Lucinda Lloyd ...	KITTY BARLOW
Annabelle Lloyd ...	MABEL GREEN
Marilla Lloyd ...	BEATRICE HUNT
Officiating Elder ...	LEONARD URE
Lily ...	DOROTHY DOVETON
Tulip ...	EVELYN KIRKBY
Rose ...	HILDA KIRKBY
Pansy ...	RAY BENNETT
Mignonette ...	BRUCE NORTON
Hyacinthe ...	DORMA WARD
Police Officer ...	CHAS. HARRISON

Members of the Jolson Revue Company:—LILIAN TREVOR, IVY KNIGHT, FROMA SAMUEL, BERTIE FAIRLEIGH, NELLIE HUNT, RUBY THOMSON, MARJORIE CAMERON, BERYL STACKARD, LUCY MOREL, MILDRED MOORE.

Elders of the Mormon Community:—RICHARD ADAMS, JOHN BROWN, W. CHAPPLE, LEONARD URE, RICHARD WILLIAMS, GEORGE CLARENCE, REGINALD WEMYSS, BERTRAM FRYER, J. KEOGH.

SYNOPSIS OF SCENES.

ACT 1 ... ... **Private Suite, Hotel Ridgmount, New York.** Evening.
ACT 2 ... ... **Home of the Widows, Salt Lake City.** Four Days Later.
ACT 3 ... ... **Hall in the Lloyd Residence.** The Same Evening.

Act I.	"Little Lady Opportunity" ...	JACK MORRISON and CHORUS
	"Modern Musketeers" ...	LADDIE CLIFF, ERIC BLORE, JACK MORRISON
	"There'll be a Rainbow in the Sky for You" ...	MARIE BLANCHE
	"Oh! You Girls" ...	JACK MORRISON and CHORUS
	"My Love, I'm keeping a Secret" ...	MARIE BLANCHE and LADDIE CLIFF
	"Johnny, Come Follow Me" ...	MARIE BLANCHE and CHORUS
Act II.	"Yea, Verily" ...	AMBROSE THORNE and CHORUS
	"I Need Someone's Love" ...	BEATRICE HUNT
	"Kiss, Kiss, Kiss" ...	MABEL GREEN and ERIC BLORE
	"A Deal to do To-day" ...	MARIE BLANCHE, JACK MORRISON, ERIC BLORE
	"A Wife for each day in the week" ...	LADDIE CLIFF, JACK MORRISON, AMBROSE THORNE
Act III.	"Creepy, Weepy Feeling" ...	MABEL GREEN and CHORUS
	"I want 'em all" ...	LADDIE CLIFF and CHORUS
	"A Mist around the Moon" ...	MARIE BLANCHE
	"Crazy about the way you dance with me" ...	JACK MORRISON and ERIC BLORE

Numbers published by Messrs. KEITH, PROWSE Ltd. Now on Sale at all leading Music Shops.
"A Mist around the Moon," by Douglas Furber and Emmett Adams, is published by ASCHERBERG.
The Management desire to acknowledge the valuable assistance of Mr. CHAS. ESSEN for his help and consultation regarding the music.

Orchestra under the Direction of H. SULLIVAN BROOKE.
The Play produced by J. W. JACKSON.

Scenery constructed by F. PIMM, painted by H. W. OWEN. Miss Marie Blanche's Costumes by REVILLE & ROSSITER, Hanover Square, W. All other Dresses by VIOLA, Albemarle Street, W. Laddie Cliff's Suits by CONWAY WILLIAMS. Others by MORRIS ANGEL & SONS. Shoes by FRANKS. Wigs by CLARKSON. Electric Fittings by DIGBY'S. Haberdashery by HUSBAND'S Furniture by SPILLMAN'S. Curtains by MAURICE.

MATINEES EVERY WEDNESDAY and SATURDAY at 2.30.

Business Manager... ...	FOR BERNARD HISHIN ...	HORACE NOKES
Stage Manager		HARRY BARFORD
Acting Manager	... (FOR HERBERT JAY) ...	J. E. HOUSTON

3724
1919
Waters, J.

Wyndham's.

"HIS LITTLE WIDOWS."

The stage Mormon can always be relied on to create laughter, and the recipe, as used in "His Little Widows," is not a very difficult one. Half a dozen wives, a grotesque appearance with top hat and immense black tie, and a facility for conversation in the second person singular seem to be all the ingredients required.

STRAND THEATRE, W.C. 2.

Proprietor: JOSÉ G. LEVY. June 17

Licensed by the Lord Chamberlain to José G. Levy and T. Dott.
Under the Management of **ERNEST C. ROLLS.**
(By arrangement with Messrs. Grossmith and Laurillard.)

EVERY EVENING AT 8. Matinees: Tuesday and Thursday at 2.30.

ERNEST C. ROLLS
PRESENTS

"The Revue of the Moment,"

Laughing Eyes

Book by Lauri Wylie and Ernest C. Rolls
Lyrics by J. P. Harrington Dances by J. W. Jackson.
Music by Herman Darewski.

The Whole Produced by ERNEST C. ROLLS.

SCENE 1. "The New Europe"

Mr. Jigsaw	DICK TUBB
Phyllis Gilds	EILEEN MOLYNEUX
The Lacrosse Team	FRED. A. LESLIE
"Laughing Eyes"	JENNIE BENSON
Sir Henry Lordish	TOM DREW
Mr. Oratorio Beaumaleigh	BRUCE KING
Mr. Goram C.B.	WILBUR LENTON
Mr. Herker	JACK HERKER

QUINN Choruses "Jigsaw"

Song		DICK TUBB
Song	"Laughing Eyes"	FRED A. LESLIE
Duet	"I'm going forget you"	JENNIE BENSON and FRED A. LESLIE
Song	"The Gold Lace Brigade"	EILEEN MOLYNEUX and CHORUS

(Music by Herman Darewski.)

SCENE 2. "Somewhere East"

Duet	"Hers Are Yours"	JENNIE BENSON and FRED A. LESLIE

SCENE 3. Private Robinson's "Do"

Vicar	DICK TUBB
Lady Skelli	VAL MORNINGTON
Sylvia	ESTELLA VIVIONI
Mr. Castleberry	H. DENCH
Mrs. Castleberry	E. FARMER
Mrs. Hacking	CHRIS VINCENT
Mr. Merrydeal	BRUCE KING
Ex-Private Robinson	TOM DREW

SCENE 4. Song "In a Gondola" (Music by Herman Darewski.)
NANCY GIBBS

SCENE 5. "Scandal-Us" (A Bellew Burlesque)
Scene: Curley's Bedroom

Arthur Pouchere	DICK TUBB
Mrs. Parker Nosey (Curley's companion)	CHRIS VINCENT
Hazel (Curley's Maid)	MARJORIE LESLIE
Curley Bellew	JENNIE BENSON

SCENE 6. Song "Johnny's in Town"
EILEEN MOLYNEUX

3724
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SCENE 7. "The Dope Fiend" Ballet
Written and invented by ERNEST C. ROLLS. Music by HOWARD CARR

Episode 1. The Opium Den.

Chu	BRUCE KING
Chin	F. DENTON
Chows	H. DENCH and G. ORFORD
"The Dope Fiend"	FRED. A. LESLIE
A Stranger	NINETTE DE VALOIS
Friends	CHRIS VINCENT AND JACK BURKE

Visitors: Misses BOOTHBY, LAMONT, MORNINGTON, FRENCH

Episode II.—The Dream.

INTERVAL

SCENE 8. The Nah-Poo Follies (Back from the Front)

The Female Impersonator	WILBUR LENTON
The Tommy	JACK BURKE
Lance-Corporal "Stickit"	DICK TUBB
Private Robinson	TOM DREW
Private Tailboy	C. Alexander
A Voice in Front (behind)	BRUCE KING

SCENE 9. Song "He's so good to me"
NANCY GIBBS.

SCENE 10. "The Terminus"

Collector	H. DENCH
Woman	A. RAYMOND
Youth	JACK BURKE
Martha	CHRIS VINCENT
Tommy	BRUCE KING
"The Lonely Soul"	JENNIE BENSON
Song "The Lonely Soul"	JENNIE BENSON

SCENE 11. "The Female Son" A Mellow-Drama
Scene: The General's Library "Somewhere Indoors"

General Durham	FRED. A. LESLIE
Juliass	BRUCE KING
The Butler	JACK BURKE
Lord Pillet	TOM DREW
Grace Tibbit (The Female Hun)	DICK TUBB

SCENE 12. Song "Cairo"
NANCY GIBBS.

SCENE 13. Song "Mind you get out again"
EILEEN MOLYNEUX

SCENE 14. The Library

The Girl	MARJORIE LESLIE
Lover	WILBUR LENTON
The Little Minister	TOM DREW
The Queen	JENNIE BENSON
Alice in Wonderland	NANCY GIBBS
Oliver Twist	JENNIE BENSON
Micawber	DICK TUBB
Ayesha	JENNIE BENSON
Captain Kettle	FRED. A. LESLIE
Christina	JENNIE BENSON

SCENE 15. "Carnivora"

Phyllis	EILEEN MOLYNEUX
Mr. Jigsaw	DICK TUBB
Charwoman	CHRIS VINCENT
Chauffeur	H. DENCH
Paderewski	TOM DREW
Brown Coon	FRED. A. LESLIE
Black Coon	JENNIE BENSON
Song "Paderewski"	TOM DREW
Duet "Tinker's Wedding"	JENNIE BENSON & FRED. A. LESLIE

FINALE.

Orchestra under the direction of HUBERT BATH

Business Manager	K. YORKSTONE
Acting Manager	H. DELLAWAY STUBBS
Stage Manager	ALFRED JACKSON

STR

17—6—19

The Observer.
LONDON, SUNDAY, JUNE 22, 1919.

Strand.

"LAUGHING EYES."

We are afraid that Mr. Ernest Rolls was unable to make up his mind whether to transfer his revue, "Laughing Eyes," from the Kennington to the Strand as it stood or to buttress it up by the introduction of new features, and in his hesitation he has fallen between two stools. No audience nowadays wants an entertainment to continue until nearly midnight, particularly when there are obvious signs of under-rehearsal. By all means keep a revue up-to-date, but not so much so that the comedians do not know their parts and have to have the words of their songs camouflaged. On the whole, it would have been better for Mr. Rolls to have retained the original revue, for, with a single exception, all the best things were in the production at the Kennington—the burlesque of "Scandal"; the homecoming of the village hero; Miss Jennie Benson's lonely soldier song; the opium pellet, with Mr. Fred Leslie and Mlle. de Valois in their best form; and the library scene, with Miss Benson burlesquing a variety of characters ranging from "Oliver Twist" to the "Painted Lady."

3724
1919
Waters, J.

THE COMEDY THEATRE

(Licensed by the LORD CHAMBERLAIN).

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Sole Lessee ... . Mr. ARTHUR CHUDLEIGH.

EVERY EVENING at 8.15. Matinees Tuesday, Thursday and Saturday at 2.30.

Punch and Judy introduce their Players:

By HUGH E. WRIGHT.

Punch	ROBERT BOTTOMLEY
Judy	HAZEL MAY

"'ENERY COMES TO THE WEDDING"

By LE ROY CLEMENS.

Sallie Potts	BETTY WARD
Liza 'Awkins	SINNA ST. CLAIR
'Enery 'Awkins	W. LITTLE-JOHNS
'Erbert Oops	J. DENTON THOMPSON
The Curate	JACK ALEX. EATON

SCENE ... ... **Liza's House in Bermondsey.**

"THE MASK"

By F. TENNYSON JESSE and H. M. HARWOOD.

James Glasson	MARTYN ROLAND
Vashti Glasson	MAUD STUART
Willie Strick	TREVOR BLAND

SCENE ... . **James Glasson's Cottage.**

"WHERE ARE THOSE — MATCHES?"

An R.A.F Nocturne. By GEORGE COURTELINE.
Adaptation by COSMO GORDON LENNOX.

Theodore	GENE GERRARD
Mr. Quick (his father)	ROBERT BOTTOMLEY
Miss Jenkins } his neighbours	SINNA ST. CLAIR
Capt. Brown, R.N. } his neighbours	W. LITTLE-JOHNS

SCENE ... **The Dining Room of Mr. Quick's Flat.**

"THE UNEXPECTED"

By AARON HOFFMAN (Part Author of "Uncle Sam.")

The Man	MARTYN ROLAND
The Woman...	EVA QUIN
The Other Man	EDGAR NORFOLK

SCENE ... ... **555 Riverside Drive, New York.**

Decorations and Furniture by Messrs. BOULESTIN & LOWE, 102 George Street, W.
Miss Quin's Dress by Madame GARALDI.

"WANTED—A GENERAL!"

By MAX MAUREY.
Adaptation by COSMO GORDON LENNON.

Charles Wycombe	GENE GERRARD
Hugh Mercer	TREVOR BLAND
Edith Wycombe	HAZEL MAY
Gladys	BETTY WARD

SCENE ... ... **The Wycombes' Flat.**

Scenery by G. R. HEMSLEY.

THE PHILIP LEWIS INSTRUMENTAL QUARTETTE will play:

OVERTURE	"Melodious Memories"	*Finck*
—	..."Chanson Triste"...	*Tchaikowsky*
SELECTION	... "Buzz Buzz"	*Darewski*
SELECTION	... "Faust"	*Gounod*
SELECTION	... "Tails Up"	*Braham*

The Plays produced by COSMO GORDON LENNOX.

Business Manager	J. W. WOOD INGRAM
Stage Manager	JACK EATON

ANDRE CHARLOT

PRESENTS

"The Punch and Judy Players"

UNDER THE DIRECTION OF

COSMO GORDON LENNOX.

THE TIMES

THURSDAY, JUNE 19, 1919

A VARIED BILL AT THE COMEDY.

FUN AND GRUESOMENESS.

Out of a playbill of five items at the Comedy Theatre there ought with luck (which means at the present moment a break in the weather) to be something to suit every taste. Thus those who are not yet weary of war humour may like No. 1: *'Enery Comes to the Wedding*, by Le Roy Clemens. Bermondsey costumes and *patois*. 'Enery returns from the front, alive after all, just as his Liza is about to marry 'Erbert, who, to save the situation, has to marry Sallie. Plain speaking between Sallie and Liza and preparations for a "scrap"—unfortunately prevented.

You have seen this sort of thing before? Well, then, try *No. 2: The Mask*, by Tennyson Jesse and Harold Harwood. Gruesome. Grand Guignolish husband, his face horribly damaged by a mine accident, has to wear a mask. Fight between husband and lover. Husband supposed killed, and wife suggests his mask as disguise for lover. But, while her back is turned, husband recovers and kills lover, then tears off his mask and reveals face to wife. Shrieks.

But you shrink from these violent thrills with the present temperature? Then what about No. 3: *Where are those — — matches?* by Georges Courteline, adapted by Cosmo Gordon Lennox? Practically a monologue, a drunken monologue. But Courteline is always at his funniest with the most familiar, and Mr. Gene Gerrard, on his own account, presents the too familiar alcoholisms with some freshness.

Perhaps No. 4: *The Unexpected*, by Aaron Hoffman, is the best of the bunch. Miss Eva Quin and Mr. Martyn Roland are authentically American, slangy and spry, as rival burglars after the same spoil. A moment of melodrama—then you find the pair are only two actors rehearsing. A smart "sell."

No. 5 and last: *Wanted—a General*, by Max Maurey, again adapted by Cosmo Gordon Lennox. The general is a general servant—and general tyrant. Rather extravagant fun; the subject is in these times too serious for burlesque. Anyhow, the programme, as you see, is like the famous matrimonial experience, rich and various.

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THE MORNING POST.
[SATURDAY, JUNE 28, 1919.]

SCALA THEATRE.

A GILBERT REVIVAL.

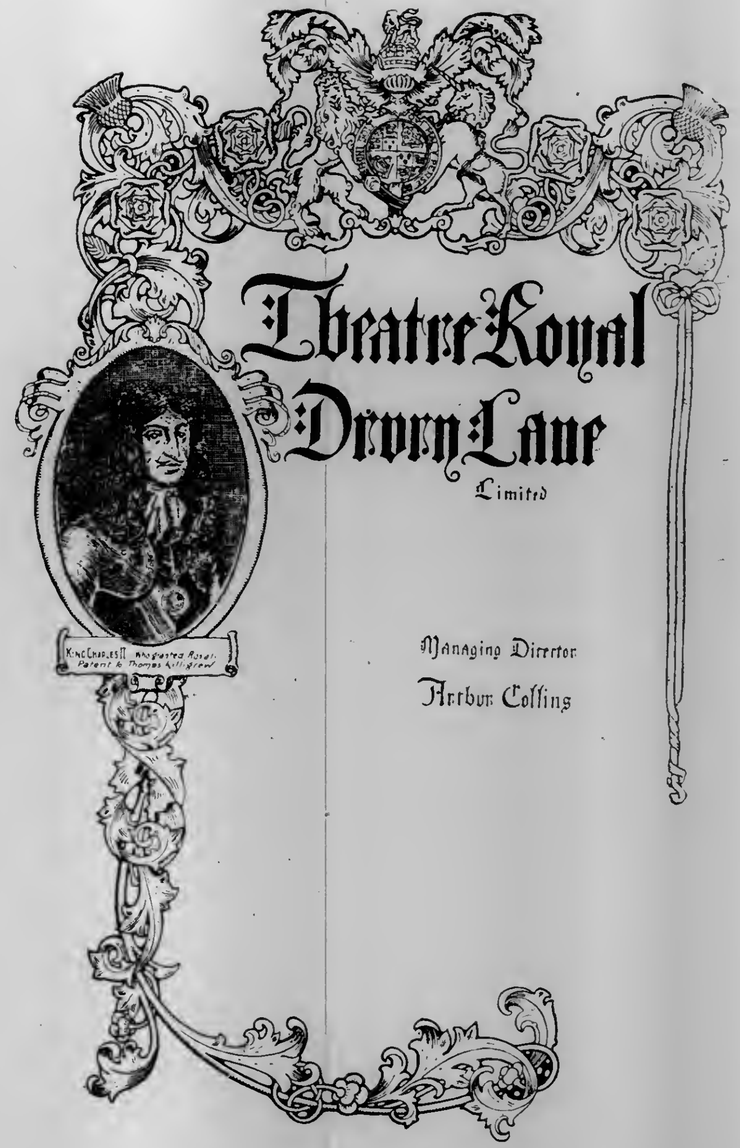
Yesterday Mr. Nettlefold gave at the Scala Theatre the first of a series of Monday, Tuesday, and Friday matinées of Gilbert's "Pygmalion and Galatea," produced, with the Kendals in the leading parts, at the Haymarket in 1871. The "mythological comedy" was then hailed as poetry, and it was more or less on that footing that Miss Mary Anderson, the only Galatea one cares to think of, successfully revived it at the Lyceum, her Pygmalion being "handsome Jack Barnes" in 1883, and in 1884 William Terriss. By this time Gilbert had found his feet in Savoy opera.

Gilbert's distinction lies in the fact that he was an earnest writer without the gift of appearing serious. He was not so much comic as anti-romantic. If one leaves out of account his tenderly cynical "Sweethearts," all his comedies, whether in verse or prose, are not worth either of his avowed farces, "Engaged" and "Tom Cobb." Even his burlesques had more life in them than "Charity" or "Brantingham Hall." But fifty years ago the mere fact that anything was in verse covered a multitude of sins, and though "Gretchen" was a dismal failure "Pygmalion" was a success because in it the anti-romantic element was allowed free play. Its good fortune came of its being written in two minds. It was projected as a burlesque, and when Gilbert decided to raise it to the level of "Broken Hearts" he was unable to shake off its lowly origin. He never thought much of the piece, but the good folk of the Seventies were greatly impressed.

The play is essentially vulgar. As in "Judith," an able writer tackles a subject far above him and drags it down to the level of his comprehension. The result is amusing, just as in a schoolbook the pictures of Julius Cæsar with a top hat and pipe supplied by the scholar is amusing. But the incongruity is soon felt to be the outcome of the author's limitations. And sooner now than fifty years ago. As a work of imagination "Pygmalion" breaks down at every point.. Galatea's first utterance, "Pygmalion!" makes one ask how she comes to know his name. And after that her knowledge is gerrymandered simply to suit the author's convenience. The fancy is without that logic which fancy above all things demands, while the feeling, if feeling it can be called, is purely logical, which feeling never is.

At the Scala the piece is most beautifully put on, and is well acted. Mr. F. L. Nettlefold is a gallant, if somewhat unromantic Pygmalion, and Mrs. Nettlefold makes a comely and pleasing Galatea. One notes that Mr. Jacomb Hood has followed the late Sir L. Alma-Tadema in prescribing for Galatea a linen headdress—similar, perhaps, to that which Gilbert induced Miss Mary Anderson to discard. Mr. Charles R. Stone is droll as the pretentious Chrysos, and Miss Susie Vaughan makes the most of the jealous humours of his wife. Miss Ethel Griffies is a stately Cynisca, to whom, however, the Galatea bears no striking likeness; and Miss Sylvia Morris, a bright and attractive Myrine, has a stalwart and resonant lover in the Leucippe of Mr. Cecil Milton. As curtain-raiser is revived "An Engagement," an ancient trifle by B. C. Stephenson, the chief justification for the unearthing of which is Miss Marjorie Walker's singing of an air from "Mignon."

SCALA THEATRE. Lessee, F. J. Nettlefold.
NIGHTLY, at 8.15. MATS., WED. and SAT., at 2.30.
PYGMALION AND GALATEA.
On and after Sat. evening next, Aug. 2nd, THE LADY OF LYONS alternating with PYGMALION AND GALATEA.
Box-office, 10 to 10. Tele., Museum 6010 and 6011.



1919
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EVERY EVENING AT 8

WEDNESDAY and SATURDAY MATINEES at 2.30

The Daughter of Madame Angot

An Opera, in Three Acts, by

CHARLES LECOCQ

English Adaptation by DION CLAYTON CALTHROP.

Lyrics revised by GEORGE MARSDEN.

CAST OF CHARACTERS.

Mlle. Lange (*Actress*)	Miss GLADYS ANCRUM
Clairette Angot	Miss DESIRÉE ELLINGER
Larivaudière	Mr. ARTHUR WYNN
Pomponnet (*a Barber*)	Mr. HERBERT LANGLEY
Ange Pitou (*a Poet*)	Mr. WEBSTER MILLAR
Louchard (*Police Officer*)	Mr. CHARLES BLOOMFIELD
Amaranthe } *Market Women*	Miss BERYL FREEMAN
Javotte } *Market Women*	Miss ANN DESMOND
Hersilie (*Lange's Servant*)	Miss ELSIE KENNEDY
Trenitz	Mr. AUBREY FITZGERALD
Babet (*Clairette's Servant*)	Miss LILIAN STANFORD
Cadet } *Market Men*	Mr. JOHN HENSHAW
Guillaume } *Market Men*	Mr. FRANK ASHLEY
Buteux } *Market Men*	Mr. GILDING CLARKE
The Old Gentleman	Mr. EDWARD MORGAN
The Man in the Wrap	Mr. BERTRAM FORSYTH
The Deaf and Dumb Man	Mr. J. ROWLANDS
Sidonie	Miss AUDREY THACKER
Cyllène	Miss MOLLIE RAMSDEN
Aspasia	Miss ELIZABETH BEERBOHM
Parnasse	Miss CLAIRE LYNCH
Marguerite	Miss OLGA CONWAY
Suzette	Miss RUTH SIAU
Ninon	Miss DOROTHY BOYD
Marcelle	Miss MILLICENT FORSYTH
Rosalie	Miss CYLLENE MOXON

Orchestra conducted by EUGENE GOOSSENS, Jun.

The Opera produced by DONALD CALTHROP.

SYNOPSIS OF SCENERY.

ACT I.

The Fish Market, Paris - *Cecil Cornforth.*

ACT II.

Mlle. Lange's Boudoir - - *Cecil Cornforth.*

ACT III.

The Gardens at Belleville (A Public Ball) - *Cecil Cornforth.*

General Manager for the Season - - - DONALD BAYLIS

Business Manager, Secretary, Stage Manager } For Drury Lane Theatre { CHAS. F. TAYLOR, R. H. LINDO, ERNEST DAUBAN

Treasurer - C. H. THOMAS Private Secretary - J. A. MYER

THURSDAY, JULY 3, 1919.

The new production of light opera at Drury Lane is certainly a lavish entertainment, and it would be a churlish public which refused to be pleased by it. Last night's audience who saw the new English version of Lecocq's *La Fille de Madame Angot*, was certainly well pleased; there was a round of applause for each one of the three beautiful scenes when the curtain rose on them; there were cheers at the end of each of the brilliant musical *ensembles*, and at the end of each act the principals had to walk to and fro before the curtain until they were tired.

No doubt there will be people to say that *The Daughter of Madame Angot* is a very different thing from *La Fille*. We should agree that the new English version though superior to the old published one, with its terrible operatic jargon, is not conspicuous for witty dialogue, and that there were places when the actors, particularly Mr. Arthur Wynn and Mr. Herbert Langley, the Larivaudiere and Pomponnet, had difficulty in keeping the dialogue alive, but after all this is a secondary matter. Even when there was no music, which is the primary attraction of this, as of all opera worthy the name, there was plenty of interest in the charm of the scenes and the dresses. But the music was not only well sung, but given with admirable verve and spirit by the group of principals from the Beecham Opera Company, the chorus, and the orchestra under the leadership of Mr. Eugène Goossens (junior). Honours were easy as between Miss Gladys Ancrum and Miss Desirée Ellinger. A better contrast could not have been devised; the one, as Mlle. Lange, all languishing grace (a pose which, however, she threw off at the right moment in the delightful scene with her little schoolfellow in the second act), the other a tiny termagant, who could thrill a crowd by her singing of the street song and tease any number of men into loving her. With such a pair the success of the opera was assured, even if other characters had been much less efficient than, in fact, they were. Mr. Langley's Pomponnet is exceedingly vigorous, though, of course, the part is really untranslatable, not only in words, but in action. Mr. Webster Millar gave us some charming singing as Ange-Piton, particularly in his duet with Miss Ancrum.

The Daughter of Madame Angot is put on for a "run," and it will be surprising if it is not a long one, for it is a work and a production which a very large public should enjoy.

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GLOBE THEATRE

Licensee .. ALFRED BUTT

Lessees .. ANTHONY PRINSEP and MARIE LOHR

"Trimmed in Scarlet"

Every Evening at 8.30

Matinée Every Wednesday and Saturday at 2.30

Revere Wayne...	FRANK ESMOND
David Ebbing...	SCOTT SUNDERLAND
Benjamin Ebbing	WILLIAM BURCHILL
Charles Knight	CLIFFORD HEATHERLEY
Archer Kingston	F. KINSEY PEILE
Errol	RAY RAYMOND
Janitor	BERTE LESTER
Mollie Todd	JEANETTE MILLER
Mrs. Kipps	HETTA BARTLETT
Gwen Kennedy	BETTY POTTER
Sally Pierce	BARBARA BRUCE
Nursemaid	ADA CLIFFORD
Housemaid	MAY HASE-WELLS
Maid to Cordelia	FRIDA GERRARD
CORDELIA	VIOLET VANBRUGH

Synopsis of Scenery

ACT I. Molly Todd's Home, New York
ACT II. David Ebbing's Rooms, New York
ACTS III. and IV. Cordelia's Apartments, New York

THE TIMES

TUESDAY, JULY 8, 1919.

There is a janitor in this New York play, and appropriately, therefore, it offers one more example of that fine old *genre*, the janitorious in literature. We mean that prosaic-romantic kind which mixes up dollars and the *demi-monde*; slang and self-sacrifice, and (in flat disregard of Johnson's famous warning) virtue and vice. Ladies in the janitorious drama manage to combine a lurid reputation, flamboyant costumes, Bohemian habits, and every external attribute of the daughters of joy with the finest natural instincts and a heart of gold. We fancy the type could be traced back to the French theatre of the thirties, but the old Victor Hugoesque antithesis has, needless to say, become almost unrecognizable in its modern American form. Your janitor likes his romance thick and slab.

Miss Violet Vanbrugh presents the type here with a hard brilliance which is just what it needs. She is a *demi-mondaine* by reputation but not in fact (your janitor won't have that), who awakes, rather late, to the joys of motherhood on rediscovering her adult son. Not that she softens or sentimentalizes—that would be an artistic blunder, a departure from the type. No, she remains brilliantly hard and keeps her emotions under, though you are allowed to guess that they are active enough beneath the surface. Between mother and son there is a rivalry of self-sacrifice. He has embezzled money to buy off blackmailers who threaten to raise a scandal about her in the gutter Press. She makes good his debt by accepting from a vicious admirer what seems the price of shame, at the risk of shattering her own hope of remarriage. But the vicious admirer proves generous, overcome by the evidence of the woman's essential purity (your janitor insists on that), and all ends well.

Though the woman belongs to janitorious literature rather than to life, Miss Vanbrugh makes her live. She has the romantic gift, the art of making the impossible seem real and the crudely picturesque look natural. Violent colouring, high lights, deep shades, she throws them all in with a happy audacity and passes them off with a humour which we should call grim if it were not, as a matter of fact, entirely charming. Her son is sympathetically played by Mr. Scott Sunderland (with a pretty touch on the piano), and Mr. Clifford Heatherley gives a clever thumbnail sketch of her vicious-generous admirer. The play was cordially received (for janitorious tastes in literature are by no means confined to professional janitors), and Miss Vanbrugh made a pleasant little speech of thanks.

GARRICK THEATRE

"NOBODY'S BOY"

GARRICK THEATRE.

Lessee: CHARLES B. COCHRAN.

On Wednesday, 9th July at 8 o'clock.

For the first time on any stage.

ALFRED BUTT and PERCY HUTCHISON

in conjunction with

J. L. SACKS, Ltd.,

PRESENT

(By arrangement with CHARLES B. COCHRAN)

"NOBODY'S BOY"

A MUSICAL COMEDY IN TWO ACTS

By JOHN P. WILSON.

Adapted from a Farce by W. LESTOCQ and E. M. ROBSON.

Music by EDWARD A. HORAN. Produced by WILLIAM J. WILSON.

CAST OF CHARACTERS:

The Characters appear in the following order

IN THE PROLOGUE.

Chambermaid	**GLADYS GUNN**
The Bride	**VIOLA PARRY**
The Bridegoom	**JACK SINCLAIR**
It	**BY ITSELF**

IN THE PLAY.

Mary	**CONNIE EMERALD**
Jim and Tim	**TOMSON TWINS**
Prudence Prim	**JOAN CHALLIS**
Reggie Fairfax	**JOHNNY DALE**
A Stammering Lady	**GLADYS GUNN**
Miss Hawkins	**HILDA GUIVER**
Bradbury Bitters	**EDDIE MORRIS**
Alice Hawkins	**DORIS CHARD**
Colonel Bunting	**FRANK LALOR**
Mrs. Bunting	**AMY AUGARDE**
Dick	**DONALD CALTHROP**
Rose Bunting	**MARJORIE GORDON**
"Mother's Boy"	**KITTY LISTER**
Mollie Maybud	**DAISY BURRELL**

Additional Characters in Act II.

Miss Jazz	**CONNIE EMERALD**
Percy and Bertie	**TOMSON TWINS**
Dr. Randall	**CLIFTON ALDERSON**
Jack Foster	**FRED HEARNE**

Guests, Models, Sports Girls, Pages, Maids, Porters, Waiters, etc.

The action takes place at Hotel Honeymoon, Brighton.

Dances Staged by **JACK HASKELL.**

Specialty Dances by TOMSON TWINS, CONNIE EMERALD and JOHNNY DALE.

Music Published by **HERMAN DAREWSKI.**

SYNOPSIS OF SCENERY.

Prologue. The Honeymoon Room, Summer 1894.—*Lyndhurst.*

Act I. Sun Parlour, Afternoon, Summer 1919.—*Hann.*

Act II. Moonlight Dancing Divan, following Evening.—*Bull.*

Scenes Designed by W. PALMER-JONES.

Costumes by JULES POIRET. Models' Gowns by SADIE.

Miss Gordon's Gowns by IDARE ET CIE.

Gentlemen's Costumes by MORRIS ANGEL.

Draperies by WARING & GILLOW.

MUSICAL SYNOPSIS.

Orchestra under the Direction of ARTHUR E. GODFREY.

Overture

PROLOGUE.

ACT I.

1.	Opening Chorus—"Good Morning, Good Morning"	Ensemble
2.	"I Dress the Ladies"	Bitters and Chorus
3.	"Linger Longer Tune"	Alice, Colonel and Chorus
4.	"Until I met You"	Rose and Dick
5.	"Nobody's Boy"	Dick
6.	"I Can't Live without the Boys"	Mollie and Chorus
7.	"The Last Girl"	Reggie and Show Girls
8.	"Dreams"	Rose

Finale

ACT II.

1.	Opening Chorus and Waltz	
2.	"Jigaree"	Mollie, Bitters, Reggie, Alice & Chorus
3.	"Little Things"	Mollie and Colonel
4.	"I'll Get You Yet"	Alice and Men
5.	(a) "Hush, Hush!" (b) "Lovelight"	Rose and Chorus
6.	Dancing Quartette	Mollie, Alice, Bitters, Reggie & Chorus
7.	"Couldn't Care for Another Girl"	Rose, Dick and Ensemble

Finale

GENERAL MANAGER	WALLACE STRANACK
STAGE DIRECTOR	CLIFTON ALDERSON
STAGE MANAGER	BERNARD A. LESLIE

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The Daily Telegraph
THURSDAY, JULY 10, 1919.

They are busy nowadays casting about for old farces to dress up anew with jingles and dances. For the piece seen at the Garrick last night someone seems to have delved among the British-made farces of the early 'nineties. We cannot pretend to any recollection of "The Foundling," the piece by Messrs. W. Lestocq and E. M. Robson upon which it has avowedly been based, but are quite willing to believe that it was a brilliant specimen of its kind. It would be stretching courtesy, however, further than could be reasonably expected to claim for the new version that its humours—though they obviously pleased a good many people last evening—are either fresh or exhilarating. Here you have many of the old familiar figures and situations of stereotyped farce—the breezy young "hero" who, the victim of circumstances over which he has no control, finds himself saddled with a "wife" he has only just met; the elderly henpecked philanderer who trusts to other people to get him out of his scrapes, the confused explanations which explain nothing; the—but why pursue the catalogue? This sort of thing, the stock-in-trade of nearly every farce written since farces were invented, can still serve its purpose divertingly enough when presented with a fresh touch here and there of ingenuity, and it may be that, in the original version, that touch was applied to the tangled tale of the "foundling" whose marriage is made conditional on his discovering his parents—or at least one of them—and whose efforts to achieve that miracle lead him and everyone else concerned into a maze of complications of the long-approved boisterous order.

But, for our part, we could discover few, if any, tokens of unaccustomed adroitness in the handling of such familiar farcical ingredients in "Nobody's Boy," as the old piece is now rechristened. Sad to say, even the old lady who in the second act—undeniably the brighter of the two—was suspected of being the nurse—or was it the mother?—of the foundling, but who crushed the hero's hopes by declaring that the "little one" she had lost was not a boy but a pet monkey—even she failed to strike a note of devastating mirth.

Still, as has been said, there was no lack of laughter. And also, according to formula, there was no dearth of tunes. But, even in this connection, one was prompted more than once to ask oneself whether it is really worth while to resuscitate an old farce for the purposes of musical comedy unless a composer is found who, even without aiming at any originality, can persuade us that his tune are jolly enough in their simple kind to justify the process of adaptation. It would be pleasant to be able to congratulate the author of "Nobody's Boy" on having discovered such a coadjutor. But the truth is that the humours of the piece are hardly helped to any appreciable extent by the music with which it has been equipped. In the prologue—enacted in dumb show—which showed a bride and bridegroom discovering an infant under the bedclothes in "The Honeymoon Room" one heard some playful distortions of Mendelssohn's "Wedding March," and even these distortions some of us may have preferred to the extremely commonplace numbers that came later. The best of them, perhaps, was a lively "Linger Longer Tune" which seemed to owe something rhythmically to the refrain of the very clever and exhilarating lilt that ran through "High Jinks." But, for the rest, the music can hardly be said to have given us anything over which the ear or the memory would want to linger.

GARRICK THEATRE

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APOLLO THEATRE

TOM B. DAVIS - - - Lessee and Manager.

ON THURSDAY, 10th JULY, at 8 O'CLOCK,
Messrs. GEORGE GROSSMITH & EDWARD LAURILLARD
PRESENT
ARTHUR BOURCHIER
MARY GLYNNE MARIE LOHR
ALLAN AYNESWORTH
IN

"TILLY of BLOOMSBURY"

A [illegible]
By IAN HAY
Adapted [illegible]

CAST.

[illegible]
[illegible] NORTON
[illegible] LEONARD
[illegible] HANKIN
[illegible] FIELD
[illegible] KEN
[illegible] GLYNNE
[illegible] HUTCHINS
[illegible] GROSSMITH
[illegible] WRIGHT
[illegible] Mr. [illegible]
[illegible] HODSON
[illegible] ALLAN AYNESWORTH
[illegible] ARTHUR BOURCHIER
Mr. [illegible] DAVID CLARKSON

The Names of the Artistes are placed in the order in which they appear in the Play.

Messrs. Grossmith & [illegible]
Mr. Bourchier [illegible]

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SYNOPSIS OF SCENERY.

Act I. The Towers, Shirley Beauchamp. A Saturday Afternoon, November.

Act II. The Wolvers. Drawing Room, Russell Square. Monday Afternoon.

Act III. Same as Act I. Tuesday Morning.

(The [illegible] take place at the present time.)

[illegible] intervals between Acts I and II and [illegible] between Acts II and III.

[illegible] HOLMAN CLARK.

[illegible]

FRIDAY, JULY 11, 1919.

This is rather a romp than a play. Fun is its aim, no matter how obvious, so long as it is hearty. In the country there is the old fun of the comically nervous curate; in town there is the ancient fun (as ancient as Goldsmith) of the man-in-possession masquerading as butler. There is the familiar fun of *h*-less vulgarity and of the henpecked husband. There is the fun of a modernized Micawber. There is the fun of comic lodgers in Bloomsbury, which for theatrical purposes is a traditionally funny neighbourhood. There is fun about plumbers. Indeed, all the old stock stage jokes are pressed into the game, and the old stock sentiment, too, the false pride of the high-born and the kind hearts of the lowly that are more than coronets. It is all very Victorian, as Victorian as the furniture of the Bloomsbury lodging-house.

But it is played with good-humour and gusto, and one scene, the Bloomsbury tea-party, is a really amusing romp. Mr. Bourchier is a droll figure as the broker's man turned butler; Mr. Ainesworth makes something of the modern Micawber; and Miss Mary Glynne and Mr. Geoffrey Kerr are a pleasant pair of sweethearts.

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THE DAILY MAIL, WEDNESDAY, JULY 9, 1919.

PLAYGOERS OF TO-MORROW.

By A. B. WALKLEY,
The Dramatic Critic of "The Times."

To predict the future course of English drama would be fatuous; but perhaps an idle guess may pass. Brunetiere's law—after great wars great plays—is encouraging only to those who confuse *post* with *propter*.

But the social crisis precipitated by the war must affect the drama. The war itself will have sickened us of tragedy. With the new (and newly educated) democracy comedy will find a new orientation. The gradual unification of classes, the equality of the sexes, a more exact sense of reality, will supersede the old by new themes. But so long as there are politicians and partisans the Comic Spirit will always come by its own.

That the drama will ever be ousted by the novel is a groundless fear; for the average man, catching people in the act will always be more exciting than the fullest report. Further, the quintessence of drama is will-conflict, and no social changes will abolish that. But it presupposes a crowd, and crowds do change. So far there are three. First, the mechanophils, devotees of the gramophone and the cinematograph. For these scientific invention is sure to produce marvels beyond the wildest dreams. Cheap pseudo-art, but better far than that of cheap playwrights who have the monotony, without the precision, of machines.

Then there are La Bruyère's old classification, the *simples* and the *habiles*. The unsophisticated crowd (once more in "civvies"), ignorant of the theatrical past, without sense of form, demands for each passing moment the immediate tingling thrill of life. Its art is an art of "turns," without continuity, but with "live" individual artists energetically being themselves. Hence a George Robey, a Nelson Keys, in front of an incoherent *revue*.

This will be the great crowd of the future democracy—until it gets the promised new education, when it will gradually melt into the sophisticated crowd and add to its fierce passion for life the sense of form. Then perhaps (with luck) the great plays *may* come

AMBASSADORS THEATRE

WEST STREET (Opposite the Palace Theatre), CAMBRIDGE CIRCUS, W.C.

Proprietors—THE AMBASSADORS THEATRE LTD.

Licensee—HERBERT JAY. Sole Lessee—H. M. HARWOOD

(Under the Management of Miss LEE WHITE.)

Miss Gladys Lloyd's Season

FRIDAY, JULY 11th, AT 8,

AND

EVERY EVENING AT 8.30.

MATINEES—Tuesday and Friday at 2.45.

(By arrangement with Miss LEE WHITE.)

Miss Gladys Lloyd

PRESENTS HER

MUSICAL DANCING SHOW

THE LATEST CRAZE

Music by W. SNELL-ROBINSON AND OTHERS.

Staged by FRED FARREN.

PEACH (The Broadway Belle)	EMILY EARLE
JAZZ	FRED FARREN
MAISIE	JANE AYR
LORD HOPP	ARTHUR ROBERTS
LADY HOPP	HANNAH JONES
LIEUT. ALGERNON FUPPLESCOMB, R.N.	LOUIS VICTOR
INSTRUCTRESS (Premiere Danseuse)	RUTH FRENCH
INSTRUCTOR (Premier Danseur)	W. WANIA
VIOLET ...	VIOLET WEST
A WALKING LADY	DOROTHY TROSTICK
BEDGIE ...	MIDDLETON WOODS
A DANCING PARTNER	GEOFFREY HOPE
ZELDA ... (Classic Dancers)	ZELDA JENSEN
FELIX (Classic Dancers)	FRELDA JENSEN

BOY GIRLS AND THE AMERICAN BOY BAND

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ACT I. A Rehearsal Room.

ACT II. The Jazz Ball at the Jazz Hotel.

DANCING NUMBERS.

In order of occurrence.

ACT I

[illegible]	ZELDA AND FREDA JENSEN
[illegible]	DOROTHY FROSTICK
[illegible]	"The Spider and the Butterfly"
	W. WANIA AND RUTH FRENCH
[illegible]	FRED FARREN
[illegible]	W. WANIA

ACT II

[illegible]	W. WANIA
[illegible]	RUTH FRENCH
[illegible]	JANE AYR AND GEOFFREY HOPE
[illegible]	VIOLET WEST AND JAZZ GIRLS
[illegible]	JANE AYR AND FRED FARREN
[illegible]	ZELDA AND FREDA JENSEN
[illegible]	FRED FARREN AND LOUIS VICTOR
[illegible] *(by Fernand Krish)*	RUTH FRENCH AND W. WANIA
[illegible]	THE COMPANY

Act I. Miss Emily Earle will sing "Jazz Baby" and "Kisses."

Act II. Miss Emily Earle will sing "Sweetie Mine" and "Ain't'n Get'n."

The Orchestra under the direction of W. SNELL ROBINSON.

Miss Earle's Gowns by SADIE.

Miss [illegible]'s Gowns designed by GEOFFREY HOPE and executed by SADIE.

Act II. designed by IVAN CAVALLETTE.

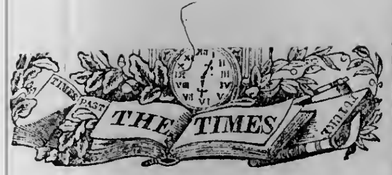
General Manager	For	H. BERNHARDT
[illegible]	Miss GLADYS LLOYD	GEOFFREY HOPE

Box Office Open 10 to 10 (Miss GERBERT)

Telephone Regent 2890 Gerrard 1160.

[illegible]	For	C. MICHAEL HUNTER
[illegible]	Miss [illegible]	EUGENE BERTRAM

THE TIMES



SATURDAY, JULY 12, 1919.

"THE LATEST CRAZE."

JAZZ DANCING AT THE AMBASSADORS

The Latest Craze is, of course, jazz dancing: and in the "musical dancing show" presented by Miss Gladys Lloyd at the Ambassadors Theatre last night the dancing is the chief feature. For the most part the dialogue may be neglected, although Mr. Arthur Roberts has been induced to return to the stage to help it, and gives a still vigorous example of the kind of fun which used to set all London laughing 20 years ago. There is singing, too, by Miss Jane Ayr, Miss Emily Earle, a newcomer from America, and a chorus of "joy girls."

But the dancing is the thing. There are the Misses Zelda and Freda Jensen, who used to dance "classical" and other dances with great effect at the music-halls in old days, and in the new piece show (though on a stage a little small for their needs) some beautiful steps and figures. There is Mr. Fred Farren, as nimble on his feet as ever he was in the old Empire days: and Miss Ruth French and others, including Miss Violet West, who does invaluable and unassuming work for the piece. And, most notable of all, there is M. Wania, who has shown himself before this to be a dancer of first-rate accomplishment and agility and sends the audience into enthusiasm with his feats. In the second act, which shows a Jazz Ball at the Jazz Hotel, the real point of the production comes out; and there is dancing enough to satisfy the most ardent student of the latest craze. And, although this is a "jazz" play, the orchestra is merciful and tempers its athletic efforts to the size of the little theatre.

THE COMEDY THEATRE

(Licensed by the LORD CHAMBERLAIN).

PANTON STREET, HAYMARKET, Nearest Station Piccadilly Tube.

Sole Lessee ... .. Mr. ARTHUR CHUDLEIGH.

By arrangement with

Messrs. WINCHELL SMITH & JOHN L. GOLDEN,

ANDRE CHARLOT presents

The complete London Company in

Three Wise Fools

A Comedy in Three Acts by AUSTIN STRONG.

Characters in order of their appearance

Theodore Findley	CHARLES GLENNEY
Dr. Richard Gaunt	HERBERT ROSS
Gray	FRED EASTMAN
Mrs. Saunders	FLORENCE PHILIPPS
Poole	GEORGE MANSHIP
Gordon Vail	PAT SOMERSET
Hon. James Trumbull	ARTHUR LEWIS
Miss Fairchild	MARGARET BANNERMAN
Benjamin Suratt	LEYTON CANCELLOR
Douglas	A. CORNEY GRAIN
Clancy	RICHARD LINDSAY
Policeman	WALTON PALMER
John Crawshay	HOWARD STURGE

ACT I. .. **The Living Room in the House of Three Wise Fools, Washington Square, New York City**

ACT II. .. .. **The Same** (*Four weeks later*)

ACT III. .. .. **The Same** (*Half an hour later*)

The Scene and Furnishings from HAMPTON'S, PALL MALL EAST.

Produced by AUSTIN STRONG.

MATINEES: TUESDAY, THURSDAY & SATURDAY, 2.30.

Business Manager	PHILIP HOWLEY
Stage Manager	CHARLES LA TROBE
Assistant Stage Manager	WALTON PALMER

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THE TIMES

MONDAY, JULY 14, 1919.

They were known in their youth as the Three Musketeers, but are now three crotchety old bachelors, judge, doctor, and financier, keeping house together and filing off to bed punctually at 10 after their apple and hot water. One of them, who calls himself a psychoanalyst, says they are unburied dead and need an excitement to shake them out of their selfish automatism into life—which they get in the form of a young girl bequeathed to them by the only woman they ever (and all three together) loved. Hey presto! the old bachelor establishment is revolutionized, and the three old fellows compete jealously with each other in spoiling the girl, lavishing expensive presents on her and, like good New Yorkers, making formal speeches to her at her birthday party.

Then another turn of the kaleidoscope and she proves, or seems to prove, to be a member of the criminal classes, whereupon the melancholy old *régime* is restored, until the girl's innocence is established, when all is joy once more, and the old men look on approvingly as she falls into the arms of the nearest nice young fellow. But it is 10 o'clock and the three elders, each with his apple and hot water, file off to bed.

It is a pleasant piece of romance, showing how American old bachelors (even psychoanalysts) can be flung into paroxysms of sentiment by the magic of youth and beauty and can combine fidelity to a sacred memory (her portrait is over the mantelpiece) with devotion to the hygienic apple and hot water. Though in obedience to a stage-manager with a passion for symmetry they perform evolutions as a squad of three, they each display a distinct individuality: the financier (Mr. Charles Glenney) is hot tempered and given to swear-words, while the doctor (Mr. Herbert Ross), as becomes a psychoanalyst, is sweetly reasonable, and the judge (Mr. Arthur Lewis) is judicially sententious. Miss Margaret Bannerman is youth and beauty, and the nearest nice young fellow is appropriately played by Mr. Pat Somerset.

ST. MARTIN'S THEATRE.

WEST STREET, SHAFTESBURY AVENUE, W.C.

Licensee - CHARLES B. COCHRAN. Lessee - B. A. MEYER.

EVERY EVENING AT 8.30.

Matinees—Tuesday, Friday & Saturday at 2.30

ALBERT DE COURVILLE'S

PRODUCTION

"The Bantam, V.C."

A FARCE IN THREE ACTS

BY

HAROLD BRIGHOUSE.

CASTE.

Martin Kattering, V.C.	REGINALD PURDELL
Captain Tommy Ludlow	CECIL RAYMOND
Bill Farrimond	MARTIN LEWIS
James Enderwick	STANLEY DREWITT
Ruggles	THOMAS WEGUELIN
P.C. 507	FRANK D. CLEWLOW
Daisy Malplaquet	DOROTHY BRUNTON
Gertrude Enderwick	MURIEL POPE
Mrs. Enderwick	ROSE EDOUIN
Messenger Girl	ENID TREVOR

Staged by FRANK VERNON.

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ACT I. Office of Kittering's Stores, Kensington High Street.

Evening in February, 1918.

ACT II. A Flat in the Fulham Road.

Later in the Same Evening.

ACT III. The Flat as Act II.

Next Morning.

Orchestra under the direction of JULES BORRÉ.

M[illegible] For Albert de Courville FRANK BOOR

S[illegible] Director BEN TAYLOR.

THE TIMES

THURSDAY, JULY 17, 1919.

To prescribe rules for farce may seem itself farcical, yet it may be at least conjectured that farce should not bewilder its audience, but only its personages; and, further, that these personages will wisely refrain from telling one another what the audience know already. In *The Bantam, Ltd.*, it is not quite clear why Martin takes someone else's flat at a moment's notice, though what happens in the flat is quite clear to view, and, therefore, tiresome when subsequently narrated by Martin to his friends. What happens in the flat is the ludicrous confusion of a shy man, face to face with a lady who is by no means shy, confusion made worse confounded by an intermittent police chase of food hoarders. For this, evidently enough, is a war farce, seeking some excitement from thrills that, now in peace time, are rather reminiscences than realities. Probably if the war were still a-waging we should be more amused than we were in fact last night. It is right, however, to say that there was enough laughter to indicate considerable amusement somewhere in the house. Miss Dorothy Brunton was certainly vivacious as the lady who was by no means shy, and the shy man was presented with untiring energy by Mr. Reginald Purdell.

KING AND VARIETY ARTISTS.

COLISEUM "COMMAND" PERFORMANCE.

July 28

POPULAR ENTHUSIASM.

Last night the King and Queen showed their appreciation of the splendid work done by variety artists in the cause of charity during the war by attending a "command" performance at the London Coliseum. And by the King's special request the variety artists' own benevolent fund is to benefit "an eminently satisfactory state of affairs, seeing that every seat in the building had been sold some days before.

Mr. Val Prince, who had been responsible for the scheme of decoration, had worked wonders, since the curtain fell after Saturday nights' performance. Hundreds of electric lights had been added to the illumination of the front of the house, but every bulb was cleverly concealed and took its right place in the general colour scheme. This being a victory celebration, it was only natural to find that red, white, and blue were the prevailing colours in Mr. Prince's scheme, but they were so cleverly blended that the result was never garish. The Coliseum, in fact, was tranformed into a palace of subdued light which was restful to the eye and was always well in the picture.

In addition to the King and Queen, the Royal party consisted of Princess Mary, Prince Albert, Prince Henry, and Princess Victoria. Their Majesties, whose coming was awaited by large crowds in the neighbourhood of the theatre, who cheered them in no half-hearted manner, were received at the Royal entrance in Chandos-street by Sir Oswald Stoll (chairman and managing director of the London Coliseum) and Mr. Arthur Croxton (the manager of the Coliseum), who conducted them to the Royal box where an audience, which filled very part of the vast theatre, was awaiting them. After the National Anthem had been sung, little time was lost in preliminaries.

A MERRY PROGRAMME.

It is nearly six years since their Majesties last attended a special performance at the Coliseum, but last night's programme was of a very different character from that of October, 1913. On that occasion, the regular stage and the concert hall lent their aid; last night's performance was contributed entirely by variety artists, the idea being to present to the Royal visitors a programme which might fairly be described as typical of the variety stage of to-day. The occasion was obviously a light-hearted one, and comedy was the order of the evening. It was a case of laughter all the way, from the opening contribution provided by the Flying Banvards, and nobody laughed more heartily than the members of the Royal party.

Mr. Ernest Hastings in his songs at the piano dealt with such varied topics as Bolshevists, church bells, five-fingered exercises, and the British Grenadiers. Mr. George Robey and Miss Violet Loraine, in, alas! one of the shortest contributions to the evening's entertainment, recalled a host of memories by singing the "If you were the only girl" duet from *The Bing Boys*, Mr. Robey still in his blue coat, check trousers, and Eton collar, Miss Loraine still in the cap and apron that the character of Emma required (that is to say, before she became a Duchess). But even into old business Mr. Robey succeeded in introducing new laughs, such as the use of "Pussyfoot" to Miss Loraine as a term of endearment. Their reception was an overwhelming one, and there were loud calls for an encore. But to complete the programme within the allotted span punctuality was imperative and the strict rule of "no encores" could not possibly be departed from.

Mr. Sam Barton, with his ragged clothes, in which he becomes entangled at every movement, and his bicycle that falls to pieces at inopportune moments, almost reduced the younger members of the Royal Family to hysteries; while Mr. Arthur Prince, with the aid of his figure "Jim" in a clean white sailor suit, told the story of the last survivor of the mule party, and his experiences with "umpteen thousand" mules. Mr. Harry Tate tried with but indifferent success to sell his motor-car, which had served him in good stead in the past. It is a moot point at whom the audience laughed the more, Mr. Tate as the would-be vendor or the youngster who was willing to cart it away as old iron for five shillings. Mr. Tate was one of the outstanding successes of the performances at the Coliseum and the Palace six years ago, and he certainly repeated that success last night.

Miss Clarice Mayne, with her special charm and with the help of "That" at the piano, sang of the joys of love and of cosy armchairs, and wore a perfectly wondrous crinoline. And then came Grock. One is inclined to wonder whether full justice has yet been done to him. He is easily the best clown of the present generation. He is a musician and a comedian to his finger tips, and he has the supreme knack of never doing too much of anything. The audience has hardly had time to laugh at one situation before Grock is off at a tangent, with the result that there is never a suggestion of weariness. The King and Queen both laughed heartily at Grock's antics, and their example was followed by their subjects. Du Calion, the young gentleman who talks sweet nothings while perched at the top of a tottering ladder, brought the comedy side of the evening to a close. The programme had opened with a victory march, played by the Coliseum's orchestra, and it was likewise in the note of triumph that the evening ended.

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THE PEACE SPECTACLE.

Mr. Louis Parker, king of pageant-makers, had prepared a Peace spectacle for the occasion, his central idea being to show the Allies' appreciation of Great Britain's share in the work. Representatives of the nations pass in homage before a stately Britannia, and when they are all grouped around her she sings Elgar's "Land of Hope and Glory" and the National Anthem, and as the part was entrusted to Miss Ethel Hook it is almost needless to add that both items were most impressively sung. Mr. Parker relied more than anything else upon skilful grouping to obtain his stage picture, and a most effective situation was created by the gaily dressed representatives of the Allies in the foreground and behind them 600 ladies from Dr. Charles Harriss's Imperial Choir clad entirely in white. One began to get an idea of how effective a spectacle the great Peace choir in Hyde Park would have provided if it had not rained.

At certain fall there were again scenes of remarkable enthusiasm. Their Majesties were cheered to the echo inside the theatre by artists and audience, and outside it by the large crowds which had waited for hours for the purpose. It was altogether a notable evening and a memorable milestone in the career of the variety stage.

In attendance on their Majesties were Lady Fortescue, Captain Sir Bryan Godfrey-Faussett, Colonel Sir Frederick Ponsonby, Lord Valentia, and Sir Derek Keppel.

Among those in the audience were Lord and Lady Sandhurst, Brigadier-General Sir Douglas Dawson, Lord Aberconway, Lord Weir, Lord Lathom, Lord Lee of Fareham, the Baron and Baroness Percy de Worms, Lady Beauchamp, Major-General Sir William and Lady Donovan, Sir Basil and Lady Thomson, Sir Harry North, Lady Pink, Lady (Emsley) Carr, Lady Dimsdale, Lady Alexander (who with Mrs. Arthur Croxton was in charge of the programme sellers), Lady Erleigh, Lady Laking, Lady Muir-Mackenzie, Lady Neaves, Lady (Owen) Philipps, Lady Maud Warrender, Miss Jessie Bateman, Miss Helen Ferrers, Mrs. Gerald du Maurier, and Miss Laurette Taylor.

£4,000 PERFORMANCE.

GIFT TO VARIETY ARTISTES' FUND.

A cheque for £4,000, the amount of the proceeds of the Royal Command Performance at the London Coliseum, on Monday, has been sent by Sir Oswald Stoll to the secretary of the Variety Artistes' Benevolent Fund.

THE TIMES

FRIDAY, AUGUST 1, 1919.

GALA NIGHT AT COVENT GARDEN.

THE KING AND QUEEN PRESENT.

ENGLISH OPERA IN THE PROGRAMME.

The first gala night since the end, and indeed since the beginning, of the war was not perhaps the scene that there has been to witness in the past, since there were none of the usual decorations. For this there were reasons; it was not an evening by Royal command when guests were to be welcomed, and it was a performance for an important charity, the Housing of Officers' Families, when all that could have been lavished on roses was better employed in augmenting donations.

But though there was little "gala" about it, and though the news of the latest form of strike arrived half-way through to sober our reflections still farther, there was a joy of the deeper sort to be got out of it. Here we are assembled again—not all of us, alas—to say in a formal and stately manner that we believe in graceful acting and good music, and that, arduous as the work before us may be, we do not think we shall perform it any the worse for taking delight in the pleasures that those who know least about them call frivolous, and those who do not care for them call extravagant. They, and all that is beautiful and refined, are needed quite as much now as ever, and it will be a poor life for a nation that omits to keep up the standard of the highest forms of art.

At half-past 8 the premonitory drums of the National Anthem announced the arrival of the King and Queen, and shortly afterwards their Majesties entered the Royal Box. We have a little unlearnt the habit of uproarious applause and we are able to feel the ready sympathy of the King and Queen with any charitable or beneficent object and their kindness in being present at such without shouting ourselves hoarse.

The performance comprised the Toll-gate scene of *La Bohème*, the second act of *Naïl*, where, after the dance and song of the *café*, the two lovers present their several virtues for Naïl's choice; the love scene from *Roméo et Juliette*, and the Serenade from *Louise*. It was a good selection, both because it grew in interest as the evening proceeded, and because this gala night was distinguished from many predecessors by the inclusion of an English opera. The scene is decidedly the best of the three, and a certain brilliancy and animation which it offers go far to make up for some deficiencies which it was not in the composer's power to correct, a certain aimlessness of purpose and a lack of dramatic force. His music is, after all, appropriate, if not apt, and keeps the thing together if it does not carry it forward. It was pleasant to see none but English names in the cast, Miss Buckman, Mr. Mullings, and Mr. Heming, with Sir Thomas Beecham as conductor.

Signor Mugnoni always makes Puccini sound well, though the problem is not altogether a difficult one with Melba to take the part of Mimi, and Sammarco as Marcello, and in a scene where no two people have anything to say together except in unison. But Mme. Melba was heard to greater advantage in Gounod, where the duet especially was very beautifully sung. M. Ansseau is a little too exuberant with his high A's and B's, though they are not without their use as contrast. The end of the scene, his long, quiet monotone, while the orchestra rings the changes on some very simple chords, was the best thing of the evening.

THE AUDIENCE.

Though there was little decoration, Union Jacks were used to drape the Royal box, and the flags of all the Allies appeared on the other side of the grand tier, where several boxes had been made into one large one for the Diplomatic Corps and members of the Government. The King was in evening dress, with a white flower in his buttonhole, and the Queen wore silver grey, a beautiful diamond tiara tipped with pearls, a collar of diamonds, and a pearl necklace. Princess Mary wore blue, with a diamond bandeau in her hair, and the Prince of Wales, Prince Albert, and Prince Henry were all present in evening dress.

The Princess Royal and Princess Maud were in their usual box, and next to the Royal one sat Lady Mary Trefusis and the Duchess of Sutherland. The special box on the opposite side of the house contained a very interesting group of guests. The French Ambassador was there, the American Ambassador and Mrs. Davis, the Italian Ambassador and the Marchesa Imperiali, the Spanish Ambassador and Mme. Merry del Val, the Japanese Ambassador and Viscountess Chinda. The Prime Minister was accompanied by Mrs. Lloyd George, and the Speaker was there with Mrs. Lowther. Others present included Countess Curzon of Kedleston, in a dress of silver, with one orchid at the waist and an emerald and diamond tiara, the Duchess of Rutland, who was accompanied by the Duke, Mr. and Mrs. Austen Chamberlain, Viscountess Sandhurst, Lady Cunard, General Sir Henry and Lady Wilson, and Mrs. Brinton.

The Duchess of Marlborough, wearing some of her famous pearls, was in one of the boxes underneath and on the other side the Marchioness of Blandford was with a number of young people. Mrs. Hwfa Williams was in the stage box on the pit tier, and in Lady Curzon's usual box were General Sir Ian and Lady Hamilton, Lady Randolph Churchill, and Cora Lady Strafford, with an all-round diamond tiara. Others on the same tier included Lady Howe, accompanied by Lord Howe and Mr. Ward Cook, Lady (Owen) Philipps, with beautiful diamonds, Mrs. Guthrie Stirling, Mrs. Asquith, Mr. and Mrs. Harry Higgins, with Lord and Lady Alistair Innes-Ker.

Lady Islington, Lady Lavery, and Lady Leslie were together in a box in the centre of the house on the grand tier, and in various boxes were Lord and Lady Wilton, the Hon. Mrs. Charles Craven and Lady Louth, Mrs. Seymour Corkran and Priscilla Countess Annesley. Among those in the stalls were Lady Alexander, who sat in the front row, Lady Lansdowne and her daughter, Lady Betty Butler, and Baroness de Goldsmid, who occupied her usual place in the back row. Others included in the large audience were Admiral Sir David and Lady Beatty, Lady Irene Curzon, Lady Celia Cowgill, Lord and Lady Arthur Hill, Sir David and Lady Drummond Jones, Mrs. Laurence Dundas, Lady William Nevill, and Lady Jephson.

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AMBASSADORS THEATRE,

WEST STREET (Opposite the Palace Theatre), CAMBRIDGE CIRCUS, W.C.

Proprietors THE AMBASSADORS THEATRE LTD.

Licensee HERBERT JAY

Sole Lessee H. M. HARWOOD

Under the Management of MISS LEE WHITE.

THURSDAY, AUGUST 7th, at 8.15, and EVERY EVENING at 8.30

FIRST MATINEE TUESDAY, AUG. 12th.

SUBSEQUENT MATINEES TUESDAY AND FRIDAY AT 2.45.

MISS AGNES PLATT

(by arrangement with Miss Lee White)

PRESENTS

A NEW PLAY OF TO-DAY IN 3 ACTS

Green Pastures & Piccadilly

By JOHN WALTON

[illegible]	CHARLES GROVES
[illegible]	ELINOR FOSTER
[illegible]	KENNETH KENT
[illegible]	SYDNEY PAXTON
[illegible]	FRANCES WETHERALL
[illegible]	HAZEL JONES
[illegible]	MARY BROUGH
[illegible]	JOAN PENROSE
[illegible]	MOLLY TERRAINE
[illegible]	JOHN ASTLEY
[illegible]	JOHN DEVERELL
[illegible]	LUNA HALLIDAY
[illegible]	POLLIE EMERY

ACT I. Sitting Room at the Rectory in the Midlands. *Evening*

ACT II. Daisy Bird's Flat in London. *Midnight*

ACT III. Sitting Room at the Rectory. *Present Afternoon*

The whole action takes place in two days

The Play produced by ALFRED TURNER.

Dresses and Hats worn by Misses Molly Terraine, Joan Penrose, Hazel Jones, by Dion, Dover Street

Miss Frances Wetherall's dress by Vionnet

Miss Elinor Foster's Dress by the Maison Pickett, Savile Row, and Hats by Alice Rossen.

Piano Quartet under the Direction of Mr. O. PERCY DRESSEL

Clarence Bagatelles *Bennett*

Between Acts I and II

a) Gavotte Ancienne

b) Country Dance *Sir Hubert Parry, F. Cowen*

Between Acts II and III

a) Lento

b) Menuet from Quartet in E Flat *Frank Bridge, Boccherini*

Box Office Open 10 to 10 (Miss Gerrard)

Telephone: Regent 2801 Gerrard 1365

Business Manager — For Miss Agnes Platt — EUGENE BERTRAM

Stage Manager — ALFREDES BARBER

Assistant Stage Manager — G. HARRISON BROWN

General Manager (For Miss Lee White) — C. MICHAEL HUNTER

THE TIMES

FRIDAY, AUGUST 8, 1919.

Hot August nights, as we all know, have their effect on the theatre. You never can tell; anything may happen. Thus someone at the Ambassadors last night announced that marriage was a great adventure, and a lady said, "Oh, you men! You will never understand a woman's love," and the audience was quite nice and good-humoured about it. They made allowances for August. Indeed, they went so far as to call the inventor of these bright thoughts before the curtain, and, what was more, he came, smiled blandly, and was allowed to retire unscathed. Anything, you see, may happen in August, and why not Green Pastures and Piccadilly?

What was it all about? Well, there was a young bridegroom in the country about to wed a spotless bride, but concealing a past not so spotless, and taking the night train to wicked London to break it off with the past. And, of course, she was holding a revel, for was it not her birthday?—and the merry roysterers were in fancy dress, and there was sentiment and champagne, and men were told they would never understand a woman's love, and the men, shamefaced, acquiesced. Afterwards they all adjourned to the country rectory (for the bride was a clergyman's daughter in real earnest), and British matrons asked, Who are these people? and everybody called the exposed bridegroom a cad; but the past refused to take money, and went off sobbing, while the bride, who had begun by calling her swain a cad, like everybody else, finished by falling into his arms. And the moral? We are not sure, but we think it must have been that on a hot August night in the theatre anything may happen.

SCALA THEATRE

Proprietor: E. Distin Maddick.
Lessee: F. J. Nettlefold.

EVENINGS at 8.

AFTERNOONS at 2.30.

"The Lady of Lyons"

A PLAY IN FIVE ACTS

BY

LORD LYTTON.

Claude Melnotte	F. J. NETTLEFOLD
Colonel Damas	J. H. BARNES
Beauseant	HAMILTON STEWART
Glavis	FRANK J. RANDELL
Mons. Deschappelles	J. RICE CASSIDY
Landlord	H. SYDNEY
Gaspar	CECIL A. MELTON
Captain Gervais	CHARLES McGIMP
Lieut. Dupont	ARCHIE WELLAND
Notary	K. T. MIMOS
Major Desmoulins	CLEMENT CHARLES
Servant	U. FROATER-MUMPS
Pauline	MRS. F. J. NETTLEFOLD
Madame Deschappelles	SUSIE VAUGHAN
Widow Melnotte	ETHEL GRIFFIES
Janet	LUCY ATCHERLEY
Marion	SYLVIA MORRIS

Synopsis of Scenery.

ACT I.— Scene 1. Room in the House of the Deschappelles.
Scene 2. Exterior of the Golden Lion Inn.
Scene 3. Interior of Widow Melnotte's Cottage.

ACT II.— Temple in the Gardens of the Deschappelles.

ACT III.— Scene 1. Exterior of the Golden Lion Inn.
Scene 2. Interior of Widow Melnotte's Cottage.

ACT IV.— Interior of Widow Melnotte's Cottage.

ACT V.— Scene 1. A Street in Lyons.
Scene 2. Room in the House of the Deschappelles.

(Two and a half years elapse between Acts IV. and V.)

The Play Produced by J. H. BARNES.

During the week Performances of

PYGMALION AND GALATEA

will be given,

For particulars of which see Daily Papers.

THE TIMES

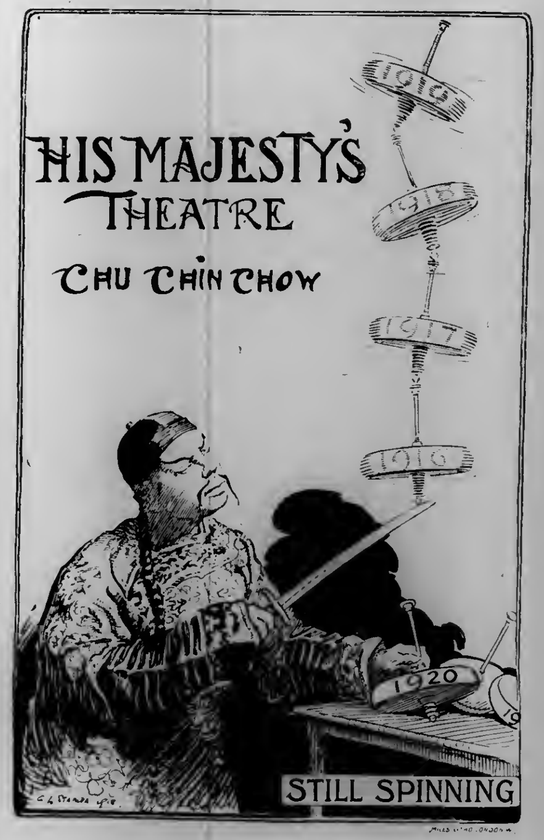
MONDAY, AUGUST 4, 1919.

Mr. Nettlefold, that ambitious actor-manager who is enabling us to renew acquaintance with the classics, will have to learn two things. The principal actor must never keep the stage waiting—ragout of duck is not an easy matter to "gag" about if your Claude Melnotte does not respond to his cues—and he must accelerate the pace at which he delivers Bulwer Lytton's high-flown speeches. They are long enough in all conscience, but with Mr. Nettlefold's method of delivery they seem almost interminable. He has evidently been warned against the modern tendency to slur one's words, and instead he has gone to the other extreme. Thus "disgrace" becomes two separate words with a distinct pause between each.

At the same time, one can pay tribute to Mr. Nettlefold's undoubted courage in tackling a part which the greatest players of a century have attempted, many of them with indifferent success. If his performance does not carry conviction, it is because he is better suited to modern work than to romantic drama. Claude Melnotte when he passes himself off as a prince should do so with a flourish that would be likely to impress people, not with an apologetic "I know I ought not to be here" kind of air. The difficulty is that the whole thing—the construction of the plot, the ponderous eloquence, and the constant aside—is now so old-fashioned that it would need a player of the very front rank to vitalize the production. Mr. Nettlefold is an actor who in certain parts is capable of doing very good work, but Claude Melnotte is beyond him.

Of the remainder of the company there is little to be said. Mr. J. H. Barnes has brought his ripe experience of the play to bear on its production, and he also plays with all his accustomed skill the part of the old Colonel, the only person who is not deceived by Melnotte's assumption of rank. The occasion must have recalled many memories to him, for as long ago as 1883 Mr. Barnes was playing the leading part to the Pauline of Miss Mary Anderson. Miss Susie Vaughan contributed a clever little sketch as the mother, while Mrs. Nettlefold, as her supercilious daughter, certainly looks the part.

The reception of the play was wholly enthusiastic, for the audience was in the mood to cheer everything—even the green plush coat and the white breeches with which Mr. Nettlefold endowed the part of the Prince.



Revived August 16

The Observer.
LONDON, SUNDAY, AUGUST 17, 1919.

KINGSWAY THEATRE.

REVIVAL OF "THE ROTTERS."

Somehow Mr. Maltby's clever little satire on a respectable family in a provincial town, "The Rotters," hardly seemed to get a fair chance when it was produced during the war. Possibly the Garrick was too large a house for this intimate kind of work; possibly it had not sufficient strength to withstand the alarms and excursions of war.

The Kingsway, where Mr. Gibbons revived it last night in the presence of an enthusiastic audience, is much better suited to its needs, and the whole thing has been brightened up and tightened up since the first performance three years ago. On one thing, above all, Mr. Gibbons is to be congratulated. With only one exceptiion, we believe, he has drawn all the players from the companies which have been touring with it in the country, and the result is that they are all soaked in the right atmosphere. Incidentally he has introduced to the West-End a number of actors who are likely to make their mark there.

Mr. Cecil Humphreys, who plays the elegant chauffeur in a nice easy manner, is well known to many for his work in "Romance," but the real hit of the evening was made by Miss Minnie Rayner, a comedienne of the Connie Ediss type, who gave a really brilliant performance as the wife who imagines that the height of respectability is to wear all her diamonds at the breakfast table. One cannot think off-hand of any actress on the London stage at the moment who could play the part with greater effect, for practically every remark she makes ensures a round of laughter. But all-round it is an admirable team that Mr. Gibbons has got together, from the local councillor of Mr. James Horley and his irresponsible daughters, as played by Miss Elizabeth Grayson and Miss Ivy Carlton, right down to the humble domestic servant, an unusually clever little character study on the part of Miss Jessica Black. Now played frankly as a farce, "The Rotters" seems likely to justify its revival thoroughly.

GLOBE THEATRE.

Licensee .. ALFRED BUTT

Lessees .. ANTHONY PRINSEP and MARIE LÖHR

Tuesday, August 26th, at 7.45

Subsequent Evenings at 8

"The Voice from the Minaret"

by

ROBERT HICHENS

Andrew Fabian	ARTHUR WONTNER
Father Elsworthy	HENRY VIBART
Sir Leslie Caryll	NORMAN McKINNEL
Selim	ERNEST R. HOLLWAY
A Muezzin	GEORGE HAYES
A Waiter	E. A. WALKER
Astley	FRANK MARSHALL
Lady Caryll	MARIE LÖHR
Mrs. Fabian	VANE FEATHERSTON
Miss Rodd	ELLEN O'MALLEY

3724
1919
Waters, J.

PROLOGUE. Sitting Room in an Hotel in Damascus
ACT I. Sitting Room at the Vicarage. Drobridge-on-Sea
ACT II. Sitting Room at the Lord Gordon Hotel, Drobridge-on-Sea
ACT III. Sir Leslie Caryll's Flat in Savoy Court

Scenery painted by JOSEPH and PHIL HARKER

Orchestra under the direction of CARLTON MASON

Programme of Music

1	Petite Suite de Concert	*Coleridge-Taylor*
2	Humoresque	*Dvorak*
3	"Nell Gwynn"	*Edward German*
4	*a* "The Swan" *b* Dance "Macabre"	*Saint-Saens*
5	Operatic Fantasias Changed at each performance	
6	Arabesque	*Debussy*
7	Song "A Lover's Heart"	*Carlton Mason*
8	Prelude "Le Delage"	*Saint-Saens*
9	Intermezzo "Ardienne Recouvrence"	*Cibra*
10	Scotch Rhapsody	*Carlton Mason*

Miss Marie Lohr's dresses have been executed by Worth
Other dresses by Miss Rose Leydrick
Miss Marie Lohr's Hats by Marie Jackson, New Bond Street
Furs by M. Kossinski, Oxford Street

MATINÉES
Saturday, August 30th
and every following Wednesday and Saturday at 2.15

Stage Manager, E. VIVIAN REYNOLDS
Assistant Stage Manager, E. A. WALKER
Acting Manager and Treasurer, J. J. MOORE
General Manager .. .. .. **HENRY DANA**

GLOBE THEATRE

MARIE LOHR

The Voice from the Minaret

By ROBERT HICHENS

THE TIMES

WEDNESDAY, AUGUST 27, 1919.

She has not only been reading D'Annunzio's "Il Piacere," but living up to it. He does not understand Italian. Which is a figurative way of saying that she is an amorist by temperament: he rather *malgré lui*. Their kisses are long, but it is he who leaves off first. The fact is, he had meant to go into the Church, instead of lolling voluptuously on many-cushioned divans in Damascus, and, even now, when the muezzin calls to prayer (which he does very musically, it seems, in an arietta that might be signed Puccini) he wants to pray. Naturally the lady is, as ladies, say "upset," and decides to go back to her brute of a husband. Well, you say to yourself, Mr. Hichens has served us up a new sort of lover, at any rate, the ascetic voluptuary, the amorish *doublé* with the seminarist. A promising type, and a bit of a novelty.

A year or two later and he is a full-fledged vicar, in fact, with a slight change in the familiar mock-Wordsworthian line,

A Mr. Fabian, a clergyman.

More, he is an eloquent preacher; and she—the voluptuous she of the Damascus divans—comes to church to listen to his eloquence. After church she calls at the vicarage, for some vague reason, perhaps to let him know that her husband is more of a brute than ever, perhaps to see if he still has her old power over him. She has, and she has not. He is torn between his old love and the claims of the spiritual life. He would like to take her once again in his arms, but what about his congregation, his parishioners, his poor, his preaching? Anyhow, he will look her up next morning at her hotel.

When he does, it is to find the brute of a husband there. And the brute of a husband soon worms the truth out of the pair, the truth about the Damascus divans. Very well, he will take divorce proceedings forthwith, and then good-bye to the vicar's reputation and career. Not so fast, says the lady, if you do I'll publish your own infidelities, and then what about your own reputation and career? (The brute of a husband is something big in India.) As for the parson-lover, he takes the high spiritual line; let the whole truth be told, and thus he will be conscience-free (and, who knows, perhaps a more popular preacher than ever?). But an older clergyman, the mentor of the younger one, intervenes, and bids the lady come away from both men, come, one supposes, into some kind of "retreat." She agrees.

After another interval the brute of a husband is condemned to death by the doctors. Sudden excitement may kill him at any moment, so you know at once what to expect about *him*, and the only question is when and how is it going to happen. He plots to bring together the lady and her lover (now promoted to a fashionable West-end rectory, and a more popular preacher than ever), in order that he may tell them that, being on the point of death, he means to institute those divorce proceedings after all. They don't care, they are both spiritually strengthened, they have triumphed over earthly love, &c., &c. This attitude so enrages the brute of a husband that he dies, as expected, or is left as the curtain descends manifestly preparing for death—and actually imploring the spiritual consolation of the parson! Thus you see achieved the victory of the soul over carnal love, of the clergyman over the man.

But (this little weakness must be pardoned in a layman), one is really rather sorry for the poor lady. If her lover had not been ecclesiastically minded! If he had been as the lover who is prepared to cry—All for love, and the world well lost! She need never have gone back to her brute of a husband. The pair might have simply enjoyed the muezzin as a musical executant. And the lady was so obviously, so deliciously, worth loving! For she is played by Miss Marie Lohr, and Miss Marie Lohr at her very best. When she made the spiritual sacrifice and went into retreat you cried, under your breath, What a sheer waste! Yet she was then calm and sweet and almost saint-like, the rogue! Mr. Arthur Wontner had a difficult part in the young priest torn between his love and his priesthood, kisses and preaching, but getting less and less torn as time goes on, becoming more and more the pure clerical enthusiast; he handled the difficulties with perfect tact. Mr. Norman McKinnel, as the brute of a husband, is a brute, ill-conditioned always, at times ferocious—one of those powerful performances that seem to leave you bruised and sore. In smaller parts there is capital work from Miss O'Malley and Miss Featherston and Mr. Henry Vibart. Altogether an evening of exceptional interest.

D-10
3724
1919
Waters, J.

Prince of Wales Theatre.

[illegible]

ANDRE CHARLOT'S

"BRAN PIE"

A REVUE IN TWO ACTS.

THE TIMES

FRIDAY, AUGUST 29, 1919.

MR. CHARLOT'S NEW REVUE.

Too many cooks may spoil a broth, but in the case of a *Bran Pie* many hands seem to make light work. Mr. Charlot, in his anxiety to present a bright, care-ree *revue*, has enlisted the services of a whole platoon of authors and composers, and the reception accorded to his production at the Prince of Wales's last night will probably convince him that his decision was a wise one.

For the new departure has one great advantage. Each member of the platoon is in a position to do his best, and there is no obligation upon him to spin out his contribution to an inordinate length. As a result there is none of that tired feeling which sometimes comes towards the end of a revue when the author is obviously groping for a way to prolong his entertainment. Space prevents one from naming those who have helped to make *Bran Pie* one of the brightest things of its kind that London has yet seen. But it may be said that all those whose names figured on the programme, and they were legion, are entitled to some measure of praise. Cuts there must be, but for once one sympathises with the person on whose shoulders this task will fall. The scenes cannot be compressed any further, for they ran like clockwork, incidentally proving that the postponement from the previous evening was due to the condition of the theatre and not the condition of the entertainment, and there are few things which can obviously be deleted. Perhaps some of them can be stored away and revived in a second edition next year.

Mr. Charlot has had the courage of his convictions by banishing the plot entirely. There is not even the vestige of a story to connect the various scenes, and the *compère* and *commère*, who were never really at home in English *revue*, have said their farewell. The whole thing is merely a collection of bright episodes following one another at top speed, for even the custom of taking calls at the end of each incident has been dispensed with, and all the characters are introduced to the audience at the very outset, in order to avoid interruption by applause later in the proceedings. It is a very jolly company that Mr. Charlot has gathered round him. Miss Beatrice Lillie, equally entertaining whether playing boy or girl parts, is as good as ever; Miss Lillette Myrtil plays the violin, wears fantastic clothing, and sings in her pleasant broken English with the same facility, while Miss Phyllis Titmuss does more than confirm the good impression which she created on the occasion of her first appearance in *Tails Up*. She is a young actress of real ability, and she was entrusted with a good deal of important work last night. In some of the straight scenes she was particularly good, and there was nothing better in the whole *revue* than the little play showing the difference between 1915 and 1919. In the former period Rebla, a droll comedian of the Alfred Lester type, is the master and Mr. Jack Hulbert is the servant (Eton and Magdalene). In peace the *rôles* are reversed, but in each case Miss Titmuss is the adventuress, and the whole thing is admirable satire. Mr. Hulbert is good throughout. His Army career has not interfered with his dancing (last night he was dancing as nightly as he used to do in his undergraduate days), and his acting is better than it used to be. Rebla is exceptionally good, particularly in a knockabout scene in which he tries to apply the principles of memory training to the kitchen with disastrous results. And then there are the Two Bobs. We are not quite sure whether they have ever appeared in *revue* before. If they have not the experiment was entirely successful. They are much more at home without the inevitable piano than one could have expected, and they sing their way through the evening in the happiest manner. And now perhaps one may be permitted the small grumble. The burlesque of the bedroom play from which the theatre has suffered of late is not particularly pleasant, though it is delicately played by Mr. Hulbert and Miss Lillie. Perhaps this is the thing that had better go when the task of compression is taken in hand.

THE PLAYHOUSE

Sole Lessee - FRANK CURZON

ALL TUBES LEAD TO THE PLAYHOUSE
Book to Charing Cross. The Station adjoins the Theatre

SATURDAY, AUGUST 30TH, 1919

And Every Evening at 8

Matinee every Thursday & Saturday at 2.30

FRANK CURZON and GLADYS COOPER

IN CONJUNCTION WITH

CHARLES HAWTREY

PRODUCE

Home and Beauty

A Farce in Three Acts,

by

W. SOMERSET MAUGHAM

Characters in the order of their appearance

Victoria	(A Dear Little Thing)	GLADYS COOPER
Miss Dennis	(A Manicurist)	LAURA LYDIA
Taylor	(A Parlourmaid)	DORIS COOPER
Mrs. Shuttleworth	(A Mother in-Law)	LOTTIE VENNE
Mr. Leicester Paton	(A Wangler)	HUBERT HARBEN
Frederick	(A Hero)	MALCOLM CHERRY
William	(Another Hero)	CHARLES HAWTREY
Nannie	(A Nurse)	KATHERINE SOMERVELL
Mr. A. B. Raham	(A Solicitor)	LYSTON LYLE
Miss Montmorency	(A Maiden Lady)	JEAN CADELL
Clarence	(A Boy)	ALFRED AYRE

The action of the Play takes place at Victoria's House in Westminster.

ACT I.	Her Pedroom	*J. A. Fraser*
ACT II.	Her Drawing-room	,,
ACT III.	Her Kitchen	,,

THE PLAY PRODUCED BY
CHARLES HAWTREY.

MISS GLADYS COOPER'S Gowns, Coats and Hats designed and executed by MR. REVILLE, 15, Hanover Square, W. 1.

The Cooking Range in Act III. by The Eagle Range and Grate Co., 127, Regent Street.

KENDAL GRIMSTON'S QUARTETTE
will play Selections from their Repertoire during the intervals.

Acting Manager . . . H. M. THORBURN
General Manager . . . T. B. VAUGHAN

Extracts from the Rules made by the Lord Chamberlain

(1) The name of the actual and responsible Manager of the Theatre must be printed on every play-bill.

(2) The Public can leave the Theatre at the end of the Performance by all exit and entrance doors, which must open outward.

(3) Where there is a Fire-proof screen to the proscenium opening, it must be lowered at least once during every performance to ensure its being in proper working order.

All gangways, passages and staircases must be kept free from chairs or any other obstruction, whether permanent or temporary.

Smoking is not permitted in the Auditorium.

THE TIMES

MONDAY, SEPTEMBER 1, 1919.

One is tempted to call Mr. Maugham's farce exquisite. It has style, wit, elegance, and at the same time the sheer fun that all farce should have, but fun of the choicest sort, quiet fun. It is a little masterpiece of polite merriment. Like Pope's lady: who was "mistress of herself though China fall," its people, though caught in the toils of bigamy and divorce, preserve a gay composure.

When William was reported by the War Office killed in action, Mrs. William wore the smartest mourning for a year, and then married William's best friend Frederick. So we learn as she lies on her sofa chatting with her manicurist. (When did we last see that sofa and manicurist scene? It was a French play and the actress was either Chaumont or Jeanne Granier.) She adores Frederick, as she had adored William, but always with gay composure. Frederick, too, is quite cool when he comes in to report that William, far from being dead, has just announced his return by telephone. It was a thoroughly modern announcement. William said Cheerio, and Frederick replied Cheerio. (What a conversation! said Victoria.) How is William to be told of the re-marriage? As he has been away for three years the presence of an infant in arms soon enlightens him. His unruffled comment is, "You seem to have been busy, Victoria," and he lights a cigarette.

The next question, is which husband shall Victoria keep? There is a struggle of generosity between William and Frederick, each offering to resign in favour of the other. Then they agree to draw lots, but Frederick cheats. Finally Victoria settles the matter by electing to get divorced from both in order that she may marry a third party, who has a Rolls-Royce. And here, in the last act, just where most farces flag, Mr. Maugham is at his liveliest. Divorce proceedings are being arranged by Victoria's solicitor, who explains that the law as to misconduct will make it necessary to engage an intervener, or lady, who is to serve as partner in the supposed misconduct. He produces a professional intervener, who has acted as such in all the best divorce cases for the last score of years; and when this lady proved, in the person of Miss Jean Cadell, to be the very incarnation of prim spinsterhood, the house was convulsed with laughter. Miss Cadell's droll performance was indeed the final touch to an entertainment of rare distinction.

They have an admirable little company at the Playhouse for work of this kind. The beautiful Miss Gladys Cooper, always in wonderful gowns, has now become an accomplished actress into the bargain. Where else could you find two such light comedians as Mr. Cherry and Mr. Hawtrey? And it is superfluous to say that there is only one Lottie Venne. She has little to do in this farce, but that little is perfectly done.

SAVOY THEATRE,

STRAND, W.C.

Sole Lessee - - H. B. IRVING

MONDAY, SEPTEMBER 1st, 1919, at 8.30.

Matinees Every Wednesday and Saturday at 2.30.

By [illegible]

GILBERT MILLER

TOO MANY COOKS

[illegible]

Characters:

[illegible]

ACT I. The Foundation
ACT II. The Framework — July
ACT III. The House — August

PLAY PRODUCED BY THE AUTHOR

Orchestra under the direction of CARLTON MASON

Scenery by A. E. CRAVEN. Wigs by CLARKSON'S
Ladies' Dresses by HUNSLETT, 7 Vigo-street, W.
Miss Irene Brown's Dresses by BEVILLE, 15 Hanover Square, W.

Business Manager - - ARTHUR BERTRAM

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THE TIMES

MONT

TUESDAY, SEPTEMBER 2, 1919.

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Albert and Alice were sweethearts, and Albert was building a little house in the country that was to be the home of their wedded bliss. We see it building, almost brick by brick. We hear everybody advising Albert about, for, or against it. When it is only half-built Albert's uncle proposes himself as lodger, while Alice's mamma already calls it "our" house and chooses the dining-room paper. The advisers not only quarrel about the house among themselves, but quarrel with Albert about it, so that poor Albert and Alice are driven to quarrel, too, and to break off the match. Last blow of all, a strike stops the building of the house. But this is too much for Albert, and he determines to finish it himself, single-handed. And when it is finished Albert and Alice come together again and live in it, and no doubt are happy ever afterwards.

Out of these simple materials, as simple as those of the House itself, Mr. Frank Craven has contrived a play which will enrapture the unsophisticated and refresh the jaded minds of the supersubtle, and, in fact, please everybody. Partly, because the great house question is familiar and fascinating (when it is not terrifying) to us all. But, still more, because Mr. Craven has built his play and his house round a simple, homely character that wins your liking for its very simplicity and homeliness. Most of all, because Mr. Craven himself plays this character with a quiet, modest, dry, delightful humour of his own. He forces no laughter, plays no antics, but is just natural and sincere.

Perhaps he seems all the more natural because he has surrounded his part with so much that is not: with a crew of impossibly grotesque parents, uncles and aunts, brothers and sisters, and with a story which is simple, not because it is natural, but because it is artless. Anyhow, his performance last night proved thoroughly enjoyable and more than sufficient compensation for whatever excess of naivety there may have been in his play.

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IN

"BACK AGAIN"

121 125

AMBASSADORS THEATRE

WEST STREET, CAMBRIDGE CIRCUS, W.C. 2.

Proprietors - - THE AMBASSADORS THEATRE, LTD
Licensee - - HERBERT JAY
Sole Lessee - - - - H. M. HARWOOD

Under the Management of Miss LEE WHITE.

Dear Sir,

I have much pleasure in forwarding you the enclosed ticket for the use of your Dramatic Critic for Tuesday Evening, September 2nd, at 8 o'clock sharp, when Miss LEE WHITE will produce

"BACK AGAIN"

A New Song Show.

Scenes by JOHN HASTINGS TURNER.
Songs by CLAY SMITH, R. P. WESTON & BERT LEE.
Staged by J. W. JACKSON.

Should you or your representative be unable to attend, I shall be obliged if you will kindly return this ticket to me at once.

Yours faithfully,

C. MICHAEL HUNTER,
General Manager.

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TO-NIGHT, WEDNESDAY, SEPTEMBER 3RD, 1919, AT 8 O'CLOCK.
(SUBSEQUENT EVENINGS AT 8.15),
By arrangement with ROBERT COURTNEIDGE and MOLLISON KIDD,
FREDERICK HARRISON presents

DADDIES

A Comedy in Four Acts, by
JOHN L. HOBBLE.

The Characters are in the Order of their Appearance.

Mrs. Audrey ...	MARY JERROLD
Bobbette Audrey ...	STELLA JESSE
Parker ...	ERIC LEWIS
William Rivers ...	G. H. MULCASTER
James Crocket ...	GEORGE TULLY
Henry Allen ...	SAM LIVESEY
Robert Audrey ...	A. E. MATTHEWS
Nicholson Walters ...	THOMAS WEGUELIN
Katie ...	ETHEL CALLANAN
Ruth Atkins ...	EMILY BROOKE
Lorraine ...	MADELINE ROBINSON
Alice (Little Uncle Sammy) ...	IVY PIKE
François & Co. ...	A. & M. CORONAL and B. HEARN
Nurse ...	NORAH ROBINSON
Madame Levigne ...	PEPITA BOBADILLA

The Play produced by ROBERT COURTNEIDGE.

HAYMARKET
Manager
HARRISON

Wednesday
Evening

Sept. 3

Orchestra Stl 10/6
Tax 1 6

No. J 22

This to be retained

This ticket is issued subject to the right of the Management to make any alteration in the Cast that may be rendered necessary by illness or other unavoidable cause.

D-10
3724
1919
Waters, J.
Plays

The action of the Play takes place at the Audrey's house near Tarrytown, New York.
Time—The Present.

Act I.	...	The Hall. Late Afternoon in June.
Act II.	...	The Same. Five Weeks Later.
Act III.	...	Robert's Study. One Month After.
Act IV.	...	The Hall. The Next Morning.

Scenery Painted by Walter Hann.
Ladies' Dresses by the Maison Chic, 38 Conduit Street.

The Children Appearing in the Play are Pupils of Miss Italia Conti.

Stage Manager - - Max Jerome.

THREE MATINEES WEEKLY:

Every Wednesday, Thursday and Saturday at 2.30
(Commencing Saturday, September 6th).

THE BOX OFFICE (W. H. Leverton) is open daily from 10 to 10.
Telephone—Regent 6030, 6031 and 6032.

Private Boxes, £2 12s. 6d. (Tax, 7/6) and £3 3s. (Tax, 9/-).
Orchestra Stalls, 10s. 6d. (Tax, 1/6). Balcony Stalls, 7s. 6d. (Tax, 1/-). Balcony, 5s. (Tax, 9d.).
Upper Circle, 4s. (Tax, 9d.). Pit, 2s. 6d. (Tax, 6d.). Gallery, 1s. (Tax, 3d.).

Nearest Underground Stations—Piccadilly Circus, Trafalgar Square, Leicester Square and Charing Cross.

Piccadilly Circus Station is in the Haymarket, a few yards from the Theatre; the others are within a few minutes' walk.

Ladies are earnestly requested to remove Hats, Bonnets, or any kind of head dress.
This request being made for the benefit of the audience, the Management trust that it will appeal to everyone, and that Ladies will kindly assist in having it carried out.

General Manager - - - - Horace Watson

THURSDAY, SEPTEMBER 4, 1919.

This is an American play all about little orphans and their effect upon confirmed bachelors, which can only be described as magical. You are shown how little orphans turn a bachelors' club upside down and convert the bachelors, who have hitherto spent their lives [illegible] Rah! Rah! Rah! into patterns, or [illegible] of paternity more paternal than any real father ever was.

Each of the bachelors has adopted his orphan. [illegible] apparently his wicked, child-hating heart [illegible] by the magic influence of the [illegible] he rushes out and buys toys and [illegible] hide-and-seek, where but yesterday he was [illegible] Rah! Rah! Rah! Some of us may [illegible] even these uncouth college yells are [illegible] sentiment over children's ickle [illegible] and golliwogs and other nursery joys, at [illegible] the sentiment is poured out so [illegible] and [illegible] it is in *Daddies*. If the children [illegible] worked their miracles by natural means, [illegible] heartlessness and affection! But no: [illegible] orphans triumph by sheer naughtiness, by [illegible] anything, than the college ones), [illegible] by behaviour which, if they were [illegible] orphans but just your own children, would [illegible] a good slapping followed by bed. Some [illegible] the orphans, by the way, turn out not to be [illegible] at all, but to have a long-lost mother. [illegible] the bachelor of course (not to lose his [illegible] orphans) marries at a moment's notice, [illegible] are triplets, and oh! the joy of the [illegible] who gets the triplets! And one orphan [illegible] found to be a bouncing lass of 17, with whom [illegible] the adoptive parent forthwith [illegible] he is an author, and the orphan [illegible] to chat with him just when he [illegible] composition, and still he falls [illegible] love [illegible]. Such is the magic of the [illegible].

But there are some charming ladies in the [illegible]: Miss Emily Brooke (principal or grown-up orphan), Miss Mary Jerrold (a sweet mamma, with a wild passion for orphans), and Miss [illegible] an orphan, but mamma's [illegible] the Rah-Rahing bachelors who [illegible] the orphans are all blithely [illegible] by Mr. George Tully and others—though Mr. A. E. Matthews, by the way, soon ceases to be blithe, and indeed becomes quite melancholy under the spell of love for his [illegible]. And the child who plays the leading orphan of tender years, little Madeline Robinson, is certainly a very clever child. And [illegible] the [illegible] orphans, bachelors, golliwogs, [illegible] all—the house last night had nothing but rapturous applause.

B-10
3724
1919
Waters, J.
Plays

NEW THEATRE

ST. MARTIN'S LANE, W.C. 2

Proprietors:
The late Sir CHARLES WYNDHAM'S Executors and Miss MARY MOORE
Under the Management of Miss MARY MOORE

LADY WYNDHAM & Mr. LEON M. LION request the pleasure of your company on Thursday Evening, September 4th, 1919, at 8 o'clock, to witness the first performance of Mr. LEON M. LION'S new production, entitled

"JACK O' JINGLES"

A Play in Four Acts

By LEON M. LION and MALCOLM CHERRY

Should you or your representative be prevented from being present, kindly return the enclosed tickets to

C. EGERTON KILLICK.
Manager.

P.T.O.

NEW THEATRE

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Under the Management of Miss MARY MOORE

On THURSDAY EVENING, SEPTEMBER 4th, at 8

By arrangement with Miss MARY MOORE
Mr. LEON M. LION presents

"JACK O' JINGLES"

A New Play, in Four Acts,

By LEON M. LION and MALCOLM CHERRY

Sir Brian Dale	WILLIAM F. GRANT
Lord Seton Replington	ALFRED PAUMIER
Sir Corry White	MILTON ROSMER
Lord Slayde	PHILIP DESBOROUGH
Sir Andrew Willmott	ARTHUR CHISHOLM
Sir James Morden	JOHN HOWELL
Colonel Dyke	EDMUND WILLARD
Captain Rupert Dale	NEVILLE BROOK
Lieutenant Bliss	FRANK ARLTON
Lieutenant Goodheart	JACK HOBBS
Ahab Meedy	REGINALD BACH
Andrew	MORRICE SEATON
Hildebrand	R. OSSULSTON-RICHE
Laetitia Dale	LILIAN BRAITHWAITE
Sylvia Mountford	JANET ECCLES
Esther Meedy	MERCIA CAMERON

ACT I.—The Garden of "The Piebald Horse" Inn. ACT II.—The Room of the Banqueting Chamber at Ackland Hall. ACT III.—Interior of "The Piebald Horse" Inn. ACT IV. The Garden at Ackland Hall.
***Time*—The Year 1688.**

The Play Produced by LEON M. LION

Scenery specially painted by F. L. Lyndhurst
Costumes by L. & H. Nathan
Wigs by Clarkson
Reproductions of Jacobean Furniture shown in this Play have been specially made by The Workshop for Disabled Soldiers at Gifford's Hall, Wickhambrook

General Manager
Stage Director } for LEON M. LION { PERCY J. BARROW
Stage Manager } { REGINALD BACH
GEORGE WYLEY

L-10
3724
1919
Waters, J.
Plays

THE TIMES

FRIDAY, SEPTEMBER 5, 1919.

Though the period is 1688, the playgoer need not trouble to get out his Macaulay. King James and William of Orange are not seen, but exist only as convenient means for distinguishing the bad people of the play from the good. All the bad people are for James and all the good for William. But what both sides are chiefly concerned about just now is the letter which, if published, will convict the gentlemen of Devon of treason and hand them over to be hanged by Colonel Dyke's dragoons.

The letter is concealed in a silver pistol, and by a stroke of bad luck the pistol falls into the hands of the principal villain, Corry White, who rides off with it—hotly pursued (on the Colonel's horse) by the hero, Replington, disguised as a ballad-singer. Corry, though not caught by his pursuer, is so closely pressed that he hides the letter in the grandfather's clock at the Inn and then repairs to the Hall, to force a promise of marriage from the fair Laetitia as the price of his silence about the letter, which compromises her father. Replington follows Corry to the Hall and is nearly caught by Dyke's dragoons, but, provided by Laetitia with a replica of the silver pistol, escapes back to the Inn. Here, feigning intoxication, he outwits Corry and contrives to change the pistols, but is wounded in a fight with Laetitia's brother (who has mistaken the hero for a villain, through past lies of Corry's) and is taken by Dyke's dragoons. For the Court-martial we return to the Hall, where Dyke's dragoons carry heavy coils of rope about, to make your flesh creep. Indeed, Replington and Laetitia both come very near hanging, after Corry has triumphantly produced the wrong pistol. Just in the nick of time, however, William's troops arrive on the scene, straight from Torbay, when the good are made happy in a jiffy and the bad confounded.

And it is a real pleasure to welcome a romantic drama of the old flamboyant fashion, with proscribed noblemen disguised as ballad-singers and clockcases proving no less useful (though much less naughty) hiding-places than those in *L'Heure Espagnole*. As is only fair, there is not a pin to choose between hero (Mr. Alfred Paumier) and villain (Mr. Milton Rosmer). If the one has his ballads, the other has his Irish brogue. Both have rich, resonant voices, both have love-scenes with the heroine, and both have a fine swagger. Both, too, have the same imperturbable good-humour: indeed, the villain is so debonair that for a time you have misgivings about his villainy, and are rather disappointed that he does not also prove to be a hero in disguise. Mr. Edmund Willard is a properly ogreish colonel of dragoons, and a terrified innkeeper is amusingly played by Mr. Reginald Bach. As the heroine, Miss Lilian Braithwaite vibrates with contrasted passions, love for the hero and hate for the villain, and, what is more, looks uncommonly well in breeches and riding-boots. The audience showed every sign of delight with the whole affair. Evidently the war has left untouched the natural, healthy, human craving for romance.

LYCEUM THEATRE

STRAND.

Lessees - - - - - - - Popular Playhouses Limited
Managing Directors - - - - WALTER MELVILLE and FREDK. MELVILLE

Licensed by the Lord Chamberlain to Walter Melville, Lyceum Theatre, W.C.

SATURDAY, SEPT. 6, at 7.30 and Nightly at 7.30

MATINEES:

WEDNESDAY, THURSDAY and SATURDAY at 2.30

WALTER & FREDK. MELVILLE present an

ENTIRELY NEW PLAY

The Wild Widow

By ARTHUR SHIRLEY and BEN LANDECK.

Dick Smith	Demobilized	Mr. ALEC FRASER
Lord Douglas Burrel ...		Mr. STEPHEN T. EWART
Bertie Brooklyn		Mr. D. A. CLARKE-SMITH
Tommy Tickler		*By kind permission of the Birmingham Repertoire Theatre.*
Billy	Girls at the Jazz Club	Mr. HENRY WRIGHT
Manty		Mr. REGGIE MAURICE
Maud		Mr. SYD CLAYDON
Phyllis		Miss CHERRY HARDY
Baby		Miss ROSEMARY HERSEE
Colonel Melton	Appearing in Tableau	... Miss MAUD JAY
General Officer Commanding		Mr. RAYMOND WOOD
Hasson	An Egyptian Arab	... Mr. FRED EUSTACE
Eva Melton ...	Harry Melton's Sister	... Mr. HERBERT LEONARD
Harry Melton ..	A young Canadian Officer	... Miss IDA STRATHAM
Ferdinand Hawksley ...	A London Shark	... Mr. CHRIS. OLGAR
George Fulton ...	His Associate	... Mr. FARMER SKEIN
Brookes	Commissionaire at Hotel	... Mr. GORDON RICHARDS
Mrs. Salter	Paw Opener	... Miss ADAH ROTHWELL
Manager of Hotel ...	... . .	... ... Mr. G. MEARS
Jim Blythe	Down on his Luck	... Mr. JIMMIE LENNIE
Mr. Eversleigh	A Parson	... Mr. C. JERVIS-WALTER
Amelia Jones	A Maid	... Miss FLORRIE KELSEY
Maggie Brooklyn ...	... ...	... Miss BUENA BENT
Rita Kilfane	The Widow	... Miss HELEN TEMPLE

Stage Manager ... ... ELLIS J. PRESTON

D-10
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General Officer Commanding		Mr. RAYMOND WOOD
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1919
Waters, J.
Plays

ACT I, Scene I — **Demobbed**
At The London Hotel, Piccadilly — PEACE NIGHT, 1919
THE MAN WHO KEPT HIS SECRET

ACT II, Scene I — **On Permanent Leave**
Brooklyn's Flat — Scene II — CLUB ENTRANCE
Scene III — The JAZZ CLUB
Special Dances by ADRIAN D. ROSS and WINNIE GOODWIN.
"Everybodys Jazzing now."
Jazz and "Hinduetan" Fox-Trot, Published by Francis, Day & Hunter.

ACT III, Scene I — **The Old Church**
Scene II — UP THE THAMES
Scene III — THE HOUSEBOAT
THE WORLD AGAINST HIM

ACT IV, Scene I — **Room in the Hotel**
Scene II — TABLEAU—The East
A SOLDIER'S HONOUR
Scene III — MAUD'S FLAT
Scene IV — DICK'S ROOM
Scene V — THE WIDOW'S APARTMENT
"ALL CLEAR"

Miss Ida Stratham's Dresses and Hats by YVONNE, Leicester Square.
Miss Helen Temple's Dresses by SADIE, Wardour Street, W.
Uniforms, Costumes, &c., by CLARKSON, MORRIS ANGEL, &c.

Play Produced by WALTER and FREDERICK MELVILLE.
Music Composed by BRIGATA BUCALOSSI.
Scenery by H. K. BROWNE and LYCEUM STUDIO.
Mechanical and other effects by THOMAS REES.
Properties by WILLIAM CRISP.
Electrical Effects by JOHN H. WATERS.

Orchestra, under the direction of BRIGATA BUCALOSSI, will play the following Selections

OVERTURE	"Songs of the Season"		*H. Pether*
SELECTION	"Kissing Time"		*Ivan Caryll*
(a) CORNET SOLO	"Garden of Happiness"		*Daniel Wood*
(b) ENTRACTE	"Allah's Holiday"		*Rudolf Friml*
TWO STEP	"The Pigeon Trot"		*Brigata Bucalossi*
MARCH	"Colonel Bogey"		*Kenneth Alford*

Programme of Music subject to alteration according to circumstances.

Acting Manager and Treasurer ... ... BERT E. HAMMOND

The Observer
LONDON, SUNDAY, SEPTEMBER 7, 1919.

"THE WILD WIDOW."

NEW MELODRAMA AT THE LYCEUM.

In the last melodrama at the Lyceum, if we remember aright, there were no fewer than five major and minor villains, but villainy is not so conspicuous in "The Wild Widow." For, apart from the widow herself, we could only discover a "London shark" and his assistant who were inclined to cause trouble—and even the widow herself was not so very wild. She certainly had a propensity for getting married at any odd moment, but during the evening she voiced some really heroic sentiments, which did not quite fit in with the ideas of her that one might have gathered from the posters.

On the contrary, there was, if anything, a glut of heroes. There was the hero in chief, who had taken another's disgrace upon his own shoulders, and for three acts had to submit to being branded as a coward; there was his friend and adviser, who refused to give him up; there was his faithful Egyptian servant, who eventually broke the vow he had made on the Koran in order to clear matters up; and there was a perfect army of demobilised soldiers, heroes all, including one who managed to get in some straight words to a profiteer (to the great joy of the pit and gallery). So for once right and justice managed to get quite a good look in, despite the fact that Mr. Alec Fraser as the hero in chief looked excessively miserable for the greater part of the evening. Virtue, in fact, frequently had the better of matters and did not merely prove triumphant at curtain fall, as is so often the case at the Lyceum.

"The Wild Widow" was received with great enthusiasm by one of the largest audiences that can have ever filled the Lyceum. The reception was fully deserved, for the production was well staged and admirably acted by all concerned, notably by Miss Helen Temple as the lady in the case and by Mr. Alec Fraser and Mr. Stephen Ewart as first and second hero respectively. And it is to the credit of both the authors and the producers that the entertainment was not too long. For once the Lyceum allowed its audience to get home in quite good time.

1919
Waters, J.
Plays

121 135

WYNDHAM'S THEATRE.

CHARING CROSS ROAD, W.C.2.

LEICESTER SQUARE Underground Station is next door to this Theatre.

UNDER THE MANAGEMENT OF

FRANK CURZON and GERALD du MAURIER.

Monday Evening, September 8th, 1919, at 8.15.

THE CHOICE

A Play in Four Acts by ALFRED SUTRO.

The Rt. Hon. John Ingleby Cordways	Mr. GERALD du MAURIER
Timothy Cordways	Mr. C. V. FRANCE
Robert Dalman	Mr. LEON QUARTERMAINE
Lord Sandhills	Mr. GILBERT HARE
A Boy Scout	Mr. EDWARD BENFIELD
A Footman	Mr. FELIX SEEL
Lady Clarissa Caerleon	Miss VIOLA TREE
Mrs. Cordways	Miss MARY RORKE
Ann Knapp	Miss IRENE WARD
A Maid	Miss LESLEY WINTER
Lady Jemima Ballardaile	Miss COMPTON

The Time is the Present.

ACT I. The Study in John Ingleby Cordways' House on Bayswater Hill.

Three days pass.

ACT II. Lady Clarissa's Boudoir in Lord Sandhills' House at Queen Anne's Gate.

ACT III. The Study, as Act I. } *The day*
ACT IV. Timothy Cordways' Sanctum at his Flat in Bloomsbury. } *after.*

Miss Viola Tree's Gowns and Hats in Acts 1, 3 and 4 by CALLOT SŒURS, 18 Buckingham Gate, S.W.
Miss Compton's Gowns by BAROLET, 51 Knightsbridge, S.W.

MATINEES EVERY WEDNESDAY and SATURDAY at 2.30.

MUSIC.

ERNEST BUCALOSSI'S CONCERT SEXTETTE will play Selections from the following:—

1.	POPULAR SELECTIONS	
2.	TARANTELLA, "NAPOLI"	*Mezzacapo*
3.	ENTR'ACTE NOCTURNETTE	*Brian Hope*
4.	DANCE OF THE HOURS, "GIOCONDA"	*Ponchielli*
5.	FAVOURITE FOX-TROTS	*Selected*
6.	POUPEE VALSANTE	*Poldini*
7.	SCENE DU BAL	*Eric Coates*
8.	POTPOURRI, "POPULAR MELODIES," Arranged by A. WARSHAVSKY	*Selected*
9.	SELECTION from "MONSIEUR BEAUCAIRE"	*Messager*
10.	SONGS—SOLO VIOLIN, (EVENING) M. WARSHAVSKY, (MORNING) PERCY FROSTICK	*Selected*

Stage Manager	W. T. LOVELL
Acting Manager	J. E. HOUSTON
General Manager	T. B. VAUGHAN

THE TIMES

TUESDAY, SEPTEMBER 9, 1919.

e must not call him the strong, silent man, use that is what Lady Jemima ironically him, thereby taking the wind out of the of the poor critics, who are notoriously ss without their *clichés*. And, as a matter t, he is by no means silent, even allowing he is strong, which is rather a matter of the soldier said" than of ocular demon-on.

, he is not what Lady Jemima ironically him, for your "strong, silent man" is a entional figure of pre-war fiction, whereas entleman is taken straight from our own ays. He is one of those quiet business captains of industry (as we should say were not afraid of Lady Jemima), who d the Government and, you are to under-, saved the country. This one is always wanted on the telephone by the President e Board of Trade or sent for by the Prime ster. They won't even give the poor man for his meals, and he has to subsist on thetic gulps of egg-and-milk. And now the war is over he sets himself a mighty (no, Lady Jemima, we did not say Her-n); setting his teeth, he means to recon-Capital and Labour. Meanwhile—bless just like you or me—he falls in love with rong woman.

is Lady Clarissa the wrong woman? On e of it, yes, and the mother and brother e superman both start with that opinion. Lady Clarissa is a much advertised, photo-ed, talked about, social butterfly, who y did her bit in the war by dancing at the . She reels off little epigrams, like "the Deadly Virtues," you know—but you are in thinking her to have been invented r. E. F. Benson. No, no; she is an actual to which it would be very easy to put a ame. Under her superficial frivolity, how-she is really good at heart; it was all the of her bringing-up and of her frivolous old r. (Compare the case of Frou-Frou and *her* r.) Anyhow, she is hypnotized by the super-, and it looks as though she really loved though she does, to be sure, rather wince e prospect of helping him in his gigantic ork, reconciling Capital and Labour, and rth. It looks as though she really loved for she won't bother about settlements lless to say, the superman is fabulously , and, when papa and Aunt Jemima do o bother about them, the superman routs both. About settlements, at any rate, we that he is strong.

en comes the moment when he has to show strength against his lady-love. He has d that a certain employee in the works be dismissed. But the employee has been endid" in the war, and his sweetheart, tears, has begged Lady Clarissa to get the e revoked, and Lady Clarissa has hastily ised that it shall be done. But the super-is firm. Lady Clarissa pleads and pleads. superman is still firm: it is a matter of ciple, &c., &c. Lady Clarissa then declares if he does not give way, the engagement off." He has no heart; she will have bad scape. But the superman is still firm.

Now did Lady Clarissa give him up because of this discovery of what she considers heartlessness? Or was it that she never really loved him, but found that she had really loved, all the time, Bobby Dalmar, one of her old set, one of the "boys" who danced at the Savoy (when home from being "splendid" at the front)? Certainly Bobby seems a much more congenial mate for her; and the superman recognizes that, and virtually says, "Bless you both, and be happy." He has just come back, it seems, from a meeting, where his eloquence has made the serried ranks of Labour cry like children—and you feel it as a misfortune that you never really see the superman at his great life-work, but only hear about it. You only see him coming home tired or gulping down milk-and-egg. Anyhow, the superman is last seen nobly giving up the one love of his life, and wasting no words about it, but simply expressing his emotion by slapping his brother on the back.

By the way, the superman is a terrible fellow for slapping. He slaps Lady Clarissa on the cheek or the top of the head, all in the way of kindness, and the slaps resound like those of Joe Beckett's glove on the ribs of McGoorty. We fancy these slaps must be the invention of Mr. du Maurier rather than of Mr. Sutro. For Mr. du Maurier is the superman, and, being our most natural actor, contrives to make even a superman natural; but he has to be continuously earnest and serious, without a gleam of humour, which, in Mr. du Maurier's case, is rather a pity. Anyhow, it is always one of our choicest pleasures to see Mr. du Maurier acting, and we are delighted to have him back on the stage. They are all, however, very good.

Miss Viola Tree is quite delicious as Lady Clarissa, particularly as the more frivolous Lady Clarissa. (I should like to speak about her dresses, but am afraid. One of them, a Bluecoat-boy's, seemed to send a thrill through the women in the house.) Mr. Leon Quartermaine makes an absolutely live, individual thing of Bobby Dalmar, and Miss Mary Rorke is a charming mother, and Miss Compton revels in a Miss Compton part, and Mr. Gilbert Hare is amusing as the frivolous father. In fine, the play, both for its story and for its ultra-modern types, is of high interest, very neatly written, and brilliantly played. Obviously the house last night greatly enjoyed the whole thing.

The

Alhambra Theatre

LEICESTER SQUARE AND CHARING CROSS ROAD,
LONDON

CHAIRMAN AND MANAGING DIRECTOR . SIR OSWALD STOLL

MANAGER . . . . . BERTRAM ILES

Musical Director . . . . . JOHN ANSELL
Assistant Manager . . . . . CHARLES PENLEY
Press Manager . . . . . WILLIAM WARD
Stage Director . . . . . CHARLES LATROBE
Stage Manager . . . . . EDWARD HYDE
Assistant Stage Manager . . . . ALFRED C. BLACKMORE
Secretary . . . . . D. J. GAYFORD

EVENINGS AT 8.15 p.m.
Matinees (Wednesdays, Thursdays and Saturdays) at 2.30 p.m.

SIR OSWALD STOLL

BY ARRANGEMENT WITH

Messrs. GEORGE GROSSMITH AND EDWARD LAURILLARD

PRESENTS

"EASTWARD HO!"

BY

OSCAR ASCHE AND DORNFORD YATES

Lyrics by DORNFORD YATES
Additional Lyrics by OSCAR ASCHE
Music by GRACE TORRENS and JOHN ANSELL
Dances arranged by FRED FARREN
Children trained by Miss ITALIA CONTI

Costumes and Colour Scheme in Act II, Scene 3, by COMELLI
All other dresses designed by MLLE. M. DE ST. MARTIN

PRODUCED BY OSCAR ASCHE

"EASTWARD HO!"

The Cast:

VIOLET LORAINE

RALPH LYNN. TOM PAYNE.

VERONICA BRADY. PEGGY KURTON.

DECIMA McLEAN AND EDDIE McLEAN

(In their original dance creations).

AMBROSE MANNING. ARTHUR FINN.

KITTY FIELDER. JOE SPREE. ANDREW HIGGINSON.
LEONARD CALVERT. ALFRED CUNNINGHAM. FRANK LESLIE.
L. STILES-ALLEN. ALICE KNIBBS. DORIS CHAMPION.
RYAL LADE. BERT ROLFE. ARTHUR LOWRIE. KATIE SNOW.

THE STORY.

By the will of their late uncle, the cousins Marmalade Ball and Aurora Smart become possessed of the clue to a treasure, hidden in a ruined temple in the Desert of Sin. Each is unaware of the other's legacy, and both, unknown to one another, decide to sail for Egypt without delay.

Marmalade engages the Honourable John Merrily as secretary, while Busta Neath, unable longer to endure the misery of living with her uncle and aunt, Sir Porter and Lady Blogg-Blogg, serves as companion to Aurora.

John and Busta are secretly engaged to one another.

Being weary of bad weather at home, Sir Porter and Lady Blogg-Blogg are persuaded to to visit Cairo. They take tickets accordingly. Marmalade and John arrive to do likewise, and encounter Aurora and Busta who have come to Cook's with the same object. While Marmalade and Aurora quarrel, Busta and John compare notes, and are overheard by Herr Bolsch and Cough, two alien rogues, who severally determine to shadow the parties in the hope of discovering the treasure for themselves. Busta encounters Sir Porter Blogg-Blogg, who endeavours to induce her to accompany him and Lady Blogg-Blogg to Cairo.

On board the liner, s.s. *OSTERLEY*, Sir Porter and Lady Blogg-Blogg find difficulty in adapting themselves to life on board ship.

Once afloat, the cousins meet again, and soon discover that they are both engaged upon the same quest. They determine to prosecute the search together, and to share the spoil. In the same way, "Bolsch" and "Cough" decide to join forces.

Lady Blogg-Blogg is flattered by the attention paid her by "Cough," who is attracted by her jewellery.

"Cough" endeavours to steal Marmalade's map by means of a ruse; but is prevented by Busta.

The last night on board is celebrated by a Fancy Dress Ball, during which Aurora and Marmalade become reconciled, Sir Porter incensed, and Busta and her uncle and aunt more estranged than ever.

Having arrived in Egypt, the cousins and their companions seize the opportunity of spending a few days at Shepheard's Hotel, Cairo, decide to travel by air to the spot where the treasure is hidden. Their proposals are overheard by "Cough," and "Bolsch," who determine to obtain an aeroplane and follow their lead.

Engine trouble compels the cousins to land in a desolate spot. While they are wondering what to do, they observe that another aeroplane is approaching. They realise that they are being followed, and prepare to hoist their pursuers with their own petard. Fortune favours their plans. They obtain possession of "Bolsch's" aeroplane and continue their flight to The Temple of Ashtoreth.

Scarcely have the four entered the ruins, when they fall under the spell of the Temple and are overcome with sleep. They dream of the long-dead glories of the strange place. They dream that the ruins are restored and peopled with priest and worshippers with whom Busta and Marmalade have strange encounters. So vivid are their dreams that, when the spell is broken and they awake to see the Temple ruined and desolate as before, they are frightened and dazed. They discover the treasure and make haste to leave the haunted place.

Back in London, some months later, "Bolsch" and "Cough" encounter Sir Porter and Lady Blogg-Blogg, whose limousine has broken down.

"Bolsch" declares his Bolshevist programme, and is arrested.

The return of Marmalade and Aurora to London is celebrated by a visit to a night club, where a Dazzle Ball is in progress, and their adventures terminate in a scene of sparkling merriment.

WEDNESDAY, SEPTEMBER 10, 1919.

"EASTWARD HO!"

SPECTACLE AT THE ALHAMBRA.

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is one of the most effective scenes that has been on the London stage for a long time, and by will probably be sufficient to ensure the success *stward Ho!* as it atones for the weary minutes precede it. The book is extraordinarily weak, it was really rather painful last night to see of clever people struggling with such material. s Violet Loraine has a part that gives her a poor chance of displaying her own special ies, though she was always trying to make the of the chances that came her way. Miss Peggy n sang her numbers very prettily, but had to do, while a clever actress like Miss Veronica y was all but wasted. Mr. Ralph Lynn created d deal of laughter in a dude part, but one quite realize why Mr. Huntly Wright and erman Griffin had decided that it did not suit style. Mr. Tom Payne and Mr. Joe Spree eful work in smaller parts.

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D-10
3724
1919
Waters, J.
Plays

"EASTWARD HO!"

The Cast:

VIOLET LORAINE

RALPH LYNN. TOM PAYNE.

VERONICA BRADY. PEGGY KURTON.

DECIMA McLEAN AND EDDIE McLEAN

(In their original dance creations).

AMBROSE MANNING. ARTHUR FINN.

KITTY FIELDER. JOE SPREE. ANDREW HIGGINSON.
LEONARD CALVERT. ALFRED CUNNINGHAM. FRANK LESLIE.
L. STILES-ALLEN. ALICE KNIBBS. DORIS CHAMPION.
RYAL LADE. BERT ROLFE. ARTHUR LOWRIE. KATIE SNOW.

THE STORY.

By the will of their late uncle, the cousins Marmalade Ball and Aurora Smart become possessed of the clue to a treasure, hidden in a ruined temple in the Desert of Sin. Each is unaware of the other's legacy, and both, unknown to one another, decide to sail for Egypt without delay.

Marmalade engages the Honourable John Merrily as secretary, while Busta Neath, unable longer to endure the misery of living with her uncle and aunt, Sir Porter and Lady Blogg-Blogg, serves as companion to Aurora.

John and Busta are secretly engaged to one another.

Being weary of bad weather at home, Sir Porter and Lady Blogg-Blogg are persuaded to to visit Cairo. They take tickets accordingly. Marmalade and John arrive to do likewise, and encounter Aurora and Busta who have come to Cook's with the same object. While Marmalade and Aurora quarrel, Busta and John compare notes, and are overheard by Herr Bolsch and Cough, two alien rogues, who severally determine to shadow the parties in the hope of discovering the treasure for themselves. Busta encounters Sir Porter Blogg-Blogg, who endeavours to induce her to accompany him and Lady Blogg-Blogg to Cairo.

On board the liner, s.s. *OSTERLEY*, Sir Porter and Lady Blogg-Blogg find difficulty in adapting themselves to life on board ship.

Once afloat, the cousins meet again, and soon discover that they are both engaged upon the same quest. They determine to prosecute the search together, and to share the spoil. In the same way, "Bolsch" and "Cough" decide to join forces.

Lady Blogg-Blogg is flattered by the attention paid her by "Cough," who is attracted by her jewellery.

"Cough" endeavours to steal Marmalade's map by means of a ruse; but is prevented by Busta.

The last night on board is celebrated by a Fancy Dress Ball, during which Aurora and Marmalade become reconciled, Sir Porter incensed, and Busta and her uncle and aunt more estranged than ever.

Having arrived in Egypt, the cousins and their companions seize the opportunity of spending a few days at Shepheard's Hotel, Cairo, decide to travel by air to the spot where the treasure is hidden. Their proposals are overheard by "Cough," and "Bolsch," who determine to obtain an aeroplane and follow their lead.

Engine trouble compels the cousins to land in a desolate spot. While they are wondering what to do, they observe that another aeroplane is approaching. They realise that they are being followed, and prepare to hoist their pursuers with their own petard. Fortune favours their plans. They obtain possession of "Bolsch's" aeroplane and continue their flight to The Temple of A-hotoreth.

Scarcely have the four entered the ruins, when they fall under the spell of the Temple and are overcome with sleep. They dream of the long-dead glories of the strange place. They dream that the ruins are restored and peopled with priest and worshippers with whom Busta and Marmalade have strange encounters. So vivid are their dreams that, when the spell is broken and they awake to see the Temple ruined and desolate as before, they are frightened and dazed. They discover the treasure and make haste to leave the haunted place.

Back in London, some months later, "Bolsch" and "Cough" encounter Sir Porter and Lady Blogg-Blogg, whose limousine has broken down.

"Bolsch" declares his Bolshevist programme, and is arrested.

The return of Marmalade and Aurora to London is celebrated by a visit to a night club, where a Dazzle Ball is in progress, and their adventures terminate in a scene of sparkling merriment.

THE TIMES

WEDNESDAY, SEPTEMBER 10, 1919.

"EASTWARD HO!"

SPECTACLE AT THE ALHAMBRA.

It was rather a pity that Mr. Oscar Asche's party of pleasure seekers did not reach the East until the evening was half-way through. For up to that point the proceedings had not been particularly exciting. There had been a scene in Piccadilly and three on board ship (none of which failed to raise more than a dozen laughs all told), and there had been a reflective cocktail ballet. But the poorness of material at the command of the artists at the outset may be gathered from the fact that two songs entitled Pussy-foot jests, seasickness was regarded as a subject for cheap jokes, and Miss Violet Loraine had little to do except to sing a couple of ballads.

But when once we had got to Cairo things began to improve, mainly because Mr. Oscar Asche at last had an opportunity of letting his imagination run free. There is no producer on the London stage at the moment who can conceive more impressive colour schemes, or get the atmosphere of the East on the footlights with more subtle effect, and from this point onwards he certainly lived up to his reputation.

The scene showing the exterior of Shepheard's Hotel, with its panorama of life and movement, was lovely good, but even this was surpassed by the scene in the Phœnician temple. Mr. Asche shows us the temple in ruins; then his characters sleep, and as they dream, the glories of a past age are reconstructed. The temple is seen in all its former splendour, and is peopled by the priests and priestesses. A marriage ceremony, set to some very dainty music by Mr. John Ansell and Miss Grace Torrens, affords the opportunity for a wonderful display of dancing colour, which makes one forget all that has gone before. There is a pause, and again the scene is seen in ruins and decay.

This is one of the most effective scenes that has been seen on the London stage for a long time, and by itself will probably be sufficient to ensure the success of "Eastward Ho!" as it atones for the weary minutes that precede it. The book is extraordinarily weak. It was really rather painful last night to see so clever people struggling with such material. Miss Violet Loraine has a part that gives her a poor chance of displaying her own special gifts, though she was always trying to make the most of the chances that came her way. Miss Peggy Kurton sang her numbers very prettily, but had little to do, while a clever actress like Miss Veronica Brady was all but wasted. Mr. Ralph Lynn created a good deal of laughter in a dude part, but one cannot quite realize why Mr. Huntly Wright and Mr. Norman Griffin had decided that it did not suit their style. Mr. Tom Payne and Mr. Joe Spree did good work in smaller parts.

It is now that Mr. Asche has at last succeeded in producing the production, he will doubtless take a rest in hand. The production in other respects, is what could be desired, but when all is said and done, the play is still the thing.

D-10
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Waters, J.
Plays

LYRIC THEATRE

SHAFTESBURY AVENUE, W.1.

Licensee ... ... F. W. TIBBETTS

THURSDAY, SEPTEMBER 11th, 1919, and EVERY EVENING at 8.15.
MATINEES WEDNESDAY and SATURDAY at 2.15.

ALFRED BUTT
presents in conjunction with
RICHARD WALTON TULLY
An Hawaiian Play in Three Acts,

"THE BIRD OF PARADISE"

Written and produced by RICHARD WALTON TULLY

Cast of the Play:

Liliha	A Hula Dancer	... MAY WARD
Makia	A Convert	ALICE PHILLIPS
Lehua	A Hula Dancer	... LILY MOA
Kanoa	Sugar Cane Cutters	JOSEPH PUNI
Kapule		... JOHN MOA
Nailie		DIAMOND KEKONA
Kuakini		WILLIAM KAMOKU
Lanipule		JOHN KAMOKU
Mahumahu	Luana's Foster Mother ...	LINDSAY GRAY
Kaia	Assistant Priest of Pele ...	BASIL LOFTING
Lemuele	A School Boy Graduate ...	STANLEY PEARCE
Hopoe	A Hula Dancer	MILISSA KENDRICK
Konia	An Old Woman	Mrs. JAMES POWELL
Hewahewa	A Priest of the Ancient Days ...	J. FISHER WHITE
Luana	Grand Daughter of the Old Chief ...	DOROTHY DIX
Paul Wilson	A Young Doctor	W. CRONIN WILSON
Captain Hatch	A Planter	JAMES CAREW
Mr. Sysonby	A Missionary	WILLIAM LUGG
Mrs. Sysonby	His Wife ...	Mrs. ALEXANDER CALVERT
Diana Larned	A College Graduate ...	MAUD CRESSALL
"Ten Thousand Dollar Dean"	A Beach Comber ...	... LYN HARDING
Hoheno	A Fisherman	HENRY DANIELS
Tamoro	A Japanese	... SAM LYSONS
Mrs. Crothers	A Guest at the Villa ...	... IRMA JEROME

Folk Dancing, Music, Ceremonies, etc., including Overture and Entr'acte.

SYNOPSIS OF SCENERY.

ACT I. ... ... THE WILD. Lava Cave, Native hut and the black sands of Puna. Island of Hawaii (*Tritschler*)

ACT II. ... ... THE NEST. Interior of the same native hut (Two years later) (*Tritschler*)

ACT III. Scene 1. THE CAGE. Lanai of Captain Hatch's Villa, on the beach at Waikiki, Honolulu, Island of Oahu (Ten days later) (*Tritschler*)

Scene 2. THE FLIGHT. Road to the Volcano. Island of Hawaii (*Tritschler*)

Scene 3. FREEDOM. "The House of Everlasting Fire," Killauea (*Tritschler*)

TIME.—The revolutionary days in the Islands during the early 'nineties.

1919
Waters, J.
Plays

THE TIMES

FRIDAY, SEPTEMBER 12, 1919.

According to the playbill, the folk-dancing, music, ceremonies, &c., of this Hawaiian play have been "adapted by the author from ethnological sources." Perhaps the play is just a little too ethnological, a little overladen with Hawaiian folklore, superstitions, manners, and customs—so that at times it has an almost expository tone, an air of being a lecture on Hawaii and the Hawaiians with dramatic illustrations.

The chief of these illustrations is concerned with the marriage of an American citizen with an Hawaiian girl and the unhappiness resulting therefrom. As the pair live entirely for climate and the affections, to the perpetual accompaniment of songs (if they should not rather be called ululations) by a Kanaka chorus, the man soon becomes degenerate, a loafer, and a drunkard, while the girl, a native princess, is made miserable by the priests and high Tory party, so to speak, of the island, who reproach her as unpatriotic. In the end the de-Americanization of the American and the de-Hawaiianization of the Hawaiian partners both come to an end in separation by mutual consent, the husband going back home and the wife offering herself as a sacrifice to the god Pele by throwing herself into a volcano, and so (we gather) stopping the flow of lava which was devastating her native village. You are shown the very crater of the volcano in full eruption—a remarkable achievement of theatrical engineering, which seemed to shake the walls of the Lyric last night and greatly excited the audience. The American husband is played by Mr. Cronin Wilson, who conscientiously gives a repulsive picture of the man's degeneracy, while Miss Dorothy Dix makes a romantic and entirely charming figure of the Hawaiian girl-wife, whose attempts to civilize herself so pathetically fail.

As a contrast to this study of degeneration and sacrifice the author gives you a sketch of regeneration and happy love. A besotted beachcomber (who is played with great force and rich colour by Mr. Lyn Harding) is redeemed and made a white man again by the love of a serious-minded lady (Miss Maud Cressall), described rather quaintly in the playbill as "a college graduate." Of the rest Mr. Fisher White is sonorous and impressive as a Kanaka priest, and Mr. James Carew energetic as an American planter. The little company of obviously genuine natives who oblige with the "music, &c., from ethnological sources" add the finishing touch to an entertainment that is certainly out of the common, and that seemed to give the audience last night immense gratification.

Finance.

26th ordinary general meet-
f the shareholders in the
Theatre, Ltd., will be held
Thursday, at the Palace,
ney Avenue, at 12 o'clock
precisely. The report of the
rs shows that the profit for
ar ended July 26, 1919,
ted to £42,010 18s., and
deducting fixed charges, in-
n mortgage, etc., there re-
a net profit of £34,078 12s.
this it is proposed to add
from last account (after
ng deferred additional cost
w electrical installation),
3s. 2d., making a total of
15s. 4d., and to deduct
tax already paid and pro-
for further liability £3,700,
an available balance of
15s 4d. The directors
to pay a dividend of 20
t. for the year (less income
ich will absorb the sum of
and to add £2,705 14s. 4d.
reserve fund, making
14s. 4d.; and leaving
1s. to be carried forward
next account.

Stage 5/9/19

D-10
3724
1919
Waters, J.
Plays

EVERY EVENING at 7.30

WEDNESDAY and SATURDAY MATINEES at 2

THE GREAT DAY

By LOUIS N. PARKER and GEORGE R. SIMS

Incidental Music by J. M. GLOVER

CAST OF CHARACTERS

The Rt. Hon. Lord Medway, P.C., M.P.	Mr. EDWARD COOPER
Sir Jonathan Borstwick, Bart., J.P.	Mr. FREDERICK ROSS
Lady Borstwick (*his wife*)	Miss MARION LIND
Clara Borstwick (*their Daughter*)	Miss SYBIL THORNDIKE
Tom Borstwick (*their Son*)	Mr. AUBREY FITZGERALD
Kitty Cranford	Miss DOROTHY TETLEY
Captain Beresford (*of the Merchant Service*)	Mr. EDGAR KENT
Mrs. Beresford (*his wife*)	Miss HENRIETTA COWEN
Frank Beresford, D.S.O. (*their Son*)	Mr. STANLEY LOGAN
Colonel Trumper } *Government Experts*	Mr. F. BISSHOPP
Mr. Sparkes, C.B. } *Government Experts*	Mr. GRENVILLE DARLING
Sir Peter Grimthorpe	Mr. R. BELL
Lady Grimthorpe (*his wife*)	Miss H. WILD
Hon. Caroline Plimpitt	Miss V. SELBY
Mrs. Stone-Wogg	Miss V. PORDES
Canon Pennefather	Mr. C. DENIER WARREN
Mrs. Pennefather	Miss D. LUCAS
George Airey (*Manager of the Works*)	Mr. CLIFFORD SPURR
Mrs. Airey	Miss MARY BROUGH
Steve (*Foreman of the Works*)	Mr. ARTHUR G. LEIGH
Simmy (*Timekeeper at the Works*)	Mr. EDWARD MORGAN
Mike (*a Workman*)	Mr. F. CARIELLO
Wenceslas Kolar	Mr. GERALD LAWRENCE
Karel Masha	Mr. T. DOVE
Ian Palacky	Mr. JOSEPH MILLER
Lilian Leeson (*known as Eliska Nemkova*)	Miss RHODA SYMONS
The Man	Mr. HUGH C. BUCKLER
The Duchess	Miss VIOLET PAGET.
Mignonette	Miss M. LUCAS
Swivel-eye	Mr. P. RENTOUL
Split-nose	Mr. MAJOR
Papa Goodluck	Mr. LEE
Uncle Victory	Mr. C. D. LAST
The Octopus	Mr. AUGUSTUS BOWERMAN
The Night Hawk	Mr. F. DEAN
Spindle Bones	Mr. F. CARYLL
Come-by-Chance	Mr. H FORBES DAWSON
Mother Venus	Miss L. TWEED
Auntie Rake-hell	Miss MAYHEW
Spillikins	Miss LINDSEY
Spring Onions	Miss E. BELDON
Commissary of Police	Mr. HENRY LUDLOW
Policier	Mr. S. BROWN
Cellarman	Mr. HENRY BASIL
Dr. Maitland	Mr. BASIL DYNE
Mrs. Milsom	Miss D. LUCAS
Mary (*Parlourmaid*)	Miss ARCHIE VARRE
Lucy (*Housemaid*)	Miss BELDON
James Voles (*Chauffeur*)	Mr. EDWARD MORGAN

Guests, Children, Workmen, Gendarmes, etc.

SYNOPSIS OF SCENERY.

ACT I.

The Gardens of Sir Jonathan Borstwick's Mansion near Sheffield. — *R. C. McCleery & E. J. Humphries*

ACT II.

Scene 1.—**Captain Beresford's House near Sheffield**

Scene 2.—**In Borstwick's Steel Works.**

Scene 3.—**The Furnace**

R. C. McCleery & E. J. Humphries

ACT III.

The Grand Staircase and Supper Room at Sir Jonathan's. — *Bruce Smith*

ACT IV.

Scene 1.—**Outside Lord Medway's Residence in Paris.**

Scene 2.—**"The Guardian Angel,"**

An underground night refuge in Paris

Bruce Smith

ACT V.

Scene 1.—**A Room on Bankside, Southwark.** — *Bruce Smith*

Scene 2.—**Carlton House Terrace, overlooking the Mall.** — *Oliver Bernard O.B.E., M.C.*

Produced by ARTHUR COLLINS

Dresses by John Simmons & Sons, Selfridge, Madame Rose, Salviati, B. J. Simmons & Co., Morris Angel & Son, Ltd.
Hats by Maison Lewis
Children's Dresses and Hats by Elizabeth Ltd.
Electric Landaulettes by Harrods, Ltd.
Artificial Flowers by Killingback. Draperies by John Holliday & Sons.
Furniture by Oetzmann & Co.
Properties by J. Jones. Electric Effects by H. Mather.
Wardrobe Mistress, Mrs. Hannam. Wigs by Clarkson.
Chappell's Pianos used in this Theatre.
Machinists, F. Boorer and R. Williams.
COSTUMES DESIGNED AND SUPERVISED BY COMELLI.

Business Manager — CHAS. F. TAYLOR
Secretary — R. H. LINDO
Treasurer — C. H. THOMAS
Private Secretary — J. A. MYER
Stage Manager — ERNEST D'AUBAN
Assistant Stage Manager — CLIFFORD SPURR

The Safety Curtain is Lowered during the Intervals at each Performance at this Theatre

1919
Waters, J.
Plays

THE TIMES

SATURDAY, SEPTEMBER 13, 1919

The hero had married the heroine in defiance of that bloated capitalist her father, who had thereupon "sacked" him from the works. But the hands struck ostensibly because he was "sacked," but really for the principle that a man ought to be allowed to marry the girl of his heart (a new variety of "direct action," you see), and so the hero came back to the works just at the right moment to show an admiring crowd the successful production of some new steel which he had invented, and which was going to win the war.

Then it appeared that he was not really married to the heroine, for his first wife, supposed to have been killed in an air raid, was still alive, and was indeed none other than the female villain. Thereafter the hero and heroine kept upon purely platonic terms. Meanwhile, however, the Armistice had happened, and the capitalist had locked his workmen out, and they made a raid upon his house, while he was giving a supper-party of insolent luxury, and there was much smashing of glass and cracking of heads.

While the great forces of Capital and Labour were thus in conflict, you can imagine that mere villain and villainess had to take a back seat. They had to be Pierrots at a garden party or musical accompanists at suppers or any odd little thing like that, and their villainy, being thus perpetually kept in the corner, had rather to be taken on trust. That they were both spies was all you could be clear about.

Their opportunity came, however, when the heroine went to Paris as secretary to one of the great men in or about the Peace Conference, followed by the hero as some kind of technical adviser. But even here the villains had to stand aside for a time, while the Big Four came out on the steps amid the plaudits of the crowd. (Not all of them were easily recognizable: we have an uneasy feeling that we took Signor Orlando for Mr. Lloyd George.) Then at last the villains came out of their corner and did something. They abducted the heroine and drugged her and carried her off to an underground night refuge full of *apaches* and other wicked people, where they proceeded to ask the heroine (with threats of torture) for a rough advance sketch of the Peace Treaty. Fortunately, the hero arrived in the nick of time to rescue her, not only from the hands of the villain, but from the Seine, which suddenly rose in flood and submerged the night refuge (and the male villain)—a wonderful "sensation" in the best Drury Lane style.

Finally, everything was made all right in Carlton House-terrace on Peace Night, the female villain being not only repentant, but effectually disposed of by the return of her first husband (who had been a prisoner in Germany), so that hero and heroine proved to be really and truly married, and might now abandon their painful struggles to behave as brother and sister.

Every one plays very energetically, and, indeed, Mr. Frederick Ross, as the capitalist, vociferously. As the heroine Miss Sybil Thorndike shows sincerity and charm, and as hero Mr. Stanley Logan is dashing, and wears some wonderfully cut coats. Miss Rhoda Symons and Mr. Gerald Lawrence are the villains, and though they are condemned to lurk for long in corners, they contrive to dwell upon their villainous sentiments with the requisite emphasis. Mr. Aubrey Fitzgerald and Miss Dorothy Tetley are the (not immoderately) comic relief. As is inevitable at Drury Lane, the scenes are on a gigantic scale, and are generally peopled with huge crowds. No doubt the Sheffield steel furnace was a triumph of realism, but we fancy the audience rose to the high-water mark of excitement with the rising of the Seine.

Royal Adelphi Theatre

Licensed by the Lord Chamberlain to ALFRED BUTT

Sole Proprietors: A. & S. GATTI *Sole Lessees:* MUSICAL PLAYS, Ltd.

Every Evening at 8 *Matinees: Wednesdays and Saturdays at 2*

ALFRED BUTT presents
THE MUSICAL COMEDY in Two Acts

"WHO'S HOOPER?"

(Founded on Sir ARTHUR PINERO'S Farce, "In Chancery") By FRED THOMPSON
Music by HOWARD TALBOT and IVOR NOVELLO
Lyrics by CLIFFORD GREY

CAST OF THE PLAY

Valentine Hooper		**W. H. BERRY**
Mortimer Rudd	*(Proprietor of "The Green Man".*	W. H. RAWLINS
Dr. Bryant	*(The Medical Attendant.*	PAUL PLUNKET
Mr. Pink	*(A Detective* ...	ALFRED BEERS
James	*(Mrs. Brown's Servant)*	**ROBERT MICHAELIS**
Amos	*(A Gamekeeper)* ...	EDWARD RIGBY
Mr. Moulter	*(A Butcher* ...	FRED WINN
The Hon. Toby Guise ...	... ...	ARTHUR WELLESLEY
Mr. Mailoch	*(Manager of "The Crown Hotel," Huxton*	WINDHAM GUISE
Pier Attendant	... ...	RALPH ROBERTS
Professor Fish ...	*(A Professional Swimmer)*	FRANK PERFITT
Mrs. Brown	... .	**MARJORIE GORDON**
Lady Kinkennel	.. ..	MADELINE SEYMOUR
Mrs. Vincent Hichens ...	... ...	VIOLET BLYTHE
Wicks	*(Mrs. Brown's Servant)*	RUBY LATHAM
Kate	... .	POLLIE EMERY
Nancy Rudd	... ...	**CICELY DEBENHAM**
Elizabeth Sherrard	*Friends of Lady Kinkennel*	ALMA LEE
Hon. Mrs. Bransombe Tower		MARJORIE SHIRLEY
Lady Vera Hurlingham ...		DOROTHY HOBBS
Dora Chetwynd		MAY PAULINE
Lucy Vansittart		KATE ZOLLER
Minnie	*(Barmaid at "The Green Man")*	MARJORIE SENTON
Rose	*Maids at "The Crown," Huxton*	VIOLET RICHE
Mary		BIBI DELABERE
Alice Fortescue	*Visitors to Portsea*	ELVALINE FENTON
Bessie Chalmers		EILEEN COTTEY
Winifred Lindsay		EVELYN TURNER
Guy Devant	*(A Pierrot)*	SIDNEY LANE

VILLAGERS, GUNS, GUESTS AT THE WEDDING, &c.—Misses Byrne, Doreen, Lewis, Parry, Banks, Graham, O'Rourke, Moore, Wright, Norman, Sinclair, Raymond, Clavell, Russell, Bachelor, Lindley, King, Deane, May, O'Connor, Easton.
Messrs. Stowell, Bradfield, Bendall, Bradford, Laing, Underwood, Dawson, Williams, Collins, Fenwick, Scott.

The Play Produced by J. A. E. MALONE

Chorus, Ensembles, and Dances by WILLIE WARDE

1919
Waters, J.
Plays

Synopsis of Scenery

ACT I. - - **"The Green Man," Byford** - - - - - *Tritschler*

ACT II. Scene 1. The Assembly Rooms of "The Crown Hotel," Huxton *Ryan*

Scene 2. Sitting-Room at Mrs. Vincent Hichens's, Portsea - *Ryan*

Scene 3.—The Pier Pavilion, Portsea - - - - - - *Ryan*

SPECIAL DANCE in Act II. by JEAN CASTENER and BETTY BLAKE

Ladies' Costumes by ESTHER, Ltd., REDFERN, Ltd., Madame ELINOR, Miss HASTINGS, MARY E. FISHER, Ltd.
Hats by MAISON LEWIS and ELIZABETH, Ltd.
Gentlemen's Costumes by BURKINSHAW & KNIGHTS, MORRIS ANGEL & SON
Wigs by CLARKSON Shoes by H. & M. RAYNE Scenery built by BRUNSKILL

Costumes and Colour Schemes from designs by COMELLI

EVERY EVENING at 8
Matinées Every Wednesday and Saturday at 2

PRICES

Private Boxes, £1 11s. 6d. to £5 5s. Orchestra Stalls, 10s. 6d.
Balcony Stalls, 7s. 6d. Upper Circle, First Two Rows, 5s.; Other Rows, 4s.
Pit, 2s. 6d. Gallery, 1s.

BOX OFFICE (2645 Gerrard and 8886 Gerrard) OPEN DAILY from 10 to 10

Business Manager ... ... CHARLTON MANN
Acting Manager ... ... NORMAN MACOWAN

Stage Manager ... ... STANDLEY WADE

Musical Director ... ... HOWARD TALBOT

The Observer
LONDON SUNDAY SEPTEMBER 14 1919.

"WHO'S HOOPER?"

A PINERO FARCE ADAPTED.

Sir Arthur Pinero still denies us the pleasure of seeing any new work from his pen, and we therefore have to be content with the next best thing, which Sir Alfred Butt is presenting at the Adelphi in a series of musical comedies adapted from his early farces. The great success of "The Boy," founded on "The Magistrate," was followed last night by "Who's Hooper?" based on that other amusing early work "In Chancery," and, judging from the overwhelming nature of the reception, the second adaptation will prove quite as popular with the public as the first.

The great point of these productions is that they provide a part which fits Mr. W. H. Berry like a glove, and from the first it was obvious that there would be splendid opportunities for him as the commercial traveller who loses his memory in a train smash, forgets that he is married, all but marries a second wife, and passes himself off as the husband of a third lady, who is a ward in Chancery and has married without the consent of the Court. But the actual result is even better than one had hoped. Mr. Berry, as is his way, dominates everything. He seems to be as fertile with new business as ever he has been, and it never seems necessary for him to make the same joke. Perhaps this is his great secret. He never lets his audience think that they have heard one of his jokes before, and he never works a situation to death. But he labours with unflagging zeal. Even the heat last night did not deter him, and it is already safe to say that his new part will be one of the best things that he has ever done.

It was naturally a Berry night—it always is at the Adelphi nowadays, but this does not mean that there were not a host of other clever people, all of whom did most useful work. It was, perhaps, rather unfortunate that the audience had to wait until the second act before they could welcome either the hero or the heroine, but when Mr. Robert Michaelis and Miss Marjorie Gordon did appear, they soon atoned for their earlier absence from the scene. Mr. Michaelis, who was making his first appearance on the stage since he joined the Army in the early days of the war, received a great welcome from an audience which does not easily forget its old favourites, and both he and Miss Gordon were in their best form. Miss Cicely Debenham gave a delightful little performance as the disappointed bride—her wedding jazz caught on at once, and will be whistled everywhere in a very little while. Mr. W. H. Rawlins, Mr. Alfred Beers, and Miss Violet Blythe all helped to keep the fun going at top speed, and everybody had their share, including that clever pair of dancers, M. Jean Castener and Miss Betty Blake, in earning for "Who's Hooper?" as warm a reception as even the most critical producer of musical comedy has any right to expect.

1919
Waters, J.
Plays

THE LONDON PAVILION

Proprietors ... The London Pavilion Ltd.

EVERY EVENING AT 8.20.

FIRST MATINEE SATURDAY NEXT, at 2.30.

CHARLES B. COCHRAN'S PRODUCTION

"AFGAR"

AN EXTRAVAGANZA IN TWO ACTS.

Founded on the French of Michel Carré and André Barde
By Fred Thompson and Worton David.

Lyrics by Douglas Furber. Music by Charles Cuvillier
Scenery by Frank Collins. Dances and Ensembles by A. H. Mahilon

CHARACTERS

Don Juan, Junior (A Spanish Prisoner)	HARRY WELCHMAN
Corcoran (His Squire)	LUPINO LANE
Houssain (Chief of the Abode of Delight)	DIMITRI VETTER
Dessaseu (Master of the Gates)	SYDRAFFORD MOSS
Gafar (Master of the Sherbets)	F. P. BARTLETT
Eussan (Chief Coffee Server)	HAROLD HUMPHRIES
AND	
Afgar (A Rich Moor)	**JOHN HUMPHRIES**
Isolde (A Spaniard)	MARIE BURKE
Messaouda (A Wife of Afgar)	DORIS CLAYTON
Hélène (A Wife of Afgar)	DORRIE KEPPEL
Amina (A Wife of Afgar)	MAY FLOWER
Balkis (A Wife of Afgar)	MILLIE STEWART
Mogador (A Wife of Afgar)	MONA FRASER
Bedouda (A Dancer)	MONA PAIVA
Sefanoum (A Slave)	VERA FREEMAN
AND	
Zaydee (Favourite Wife of Afgar)	**ALICE DELYSIA**

Wives, Slaves, etc.: Lydia Henry, May Henry, Bessie Mason, Marie Webster, Gladys Luke, Doris Woodhouse, Irene Fraser, Eva Black, Wendy Ross, Eileen Ivy.

Soldiers, etc.: S. Roger, Oscar Lansbury, Lester Barrett, W. H. Pelmey, C. Macintosh, B. Green.

PROLOGUE — The Wise Man: MARK STANLEY

ACT I.

Scene: COURTYARD OF THE PALACE OF THE MOOR, AFGAR.

ACT II.

Scene: THE HAREM.

Dresses created by Paul Poiret.
Scenery by Ronsin, Marc Henri, and Laverie.
Wigs by Clarkson. Shoes by H. & M. Rayne.

MUSICAL NUMBERS.

Lyrics by DOUGLAS FURBER. Music by CHARLES CUVILLIER.

THE TIMES

THURSDAY, SEPTEMBER 18, 1919.

Mr. Cochran, always anxious to set new precedents, has already written and published his opinion of how the newspaper criticisms of his new musical extravaganza *Afgar* at the London Pavilion will read, thereby cutting the ground from beneath the feet of those who have to follow him. On the whole, however, we are inclined to think that his opinion was ill-founded, for there is very little in this unusually bright entertainment to which even the most censorious will be likely to take objection. True, the dialogue now and again suggests an extremely literal translation from its French forerunner—but after all the story tells of the East, so that a dash of spice may add to the correct atmosphere.

Afgar was a rich Moor with a harem of 30 wives, who chafed at the indignity of possessing only one-thirtieth of a husband apiece. And so, led by the most beautiful wife of all—in other words, Mlle. Delysia—they organized a union of wives and at the auspicious moment followed the fashion prevailing even in the 13th century and struck. There was no question of arbitration or negotiation. They struck on one demand only, "One husband, one wife," and after the husband and his supporters had been relegated to the wives' place in the harem, and the wives had (literally) worn the trousers, they won the day without having to call any other union to their aid. There was a Spanish prisoner, the eldest son of Don Juan, who had been trying to emulate his father's exploits, and his faithful servant, who tried to rescue him and his ladylove, who had come all the way from Spain to join in the attempt. These also had a good deal to do with the plot, particularly as the most beautiful wife for a time threatened to cut out the ladylove. She all but won the prisoner in a raffle for husbands, but eventually everything was straightened out to the satisfaction of all concerned, except, possibly, Afgar himself, who lost 29 wives as a result of their union's interference.

But there is plenty of material for everybody concerned in the development of the story, particularly as Mr. Cuvillier has been exceptionally generous in providing musical opportunities for all his principals. Some of his work is quite as good as, if not just a little better than, *The Lilac Domino*, and there are one or two of his numbers which will prove highly popular. In this direction one can single out a stirring song for Mr. Harry Welchman, a song, "Valley in the Sunshine," for Miss Marie Burke (who, once she had conquered her nervousness, did very good work on her first appearance), and "Make Believe," a catchy number for Mlle. Delysia.

It is difficult nowadays to find anything fresh to say about Delysia. She is, and always will be, one of the most indefatigable workers on the stage. It is impossible for her to keep still, but her restlessness never annoys one. She is so full of life that she is able to inspire her audience with the same feeling, and whether singing or acting she is always giving of her best. And as for her costumes (and those of Miss Burke)—well, Mr. Cochran has gone one better than even his previous best in this direction. The sigh of envy from the ladies in the audience as they gazed on these creations of Poiret could be heard all over the theatre.

Mr. John Humphries has not such a good part as was the case in *As You Were*, but he manages to get a good deal of fun out of it, while Mr. Lupino Lane, a comedian of quiet style, except when he is performing his acrobatic evolutions, scored a pronounced success. Mr. Harry Welchman, returned from the wars, makes a picturesque figure of Don Juan, jun., and his excellent singing of his opening number, one of the plums of the evening, quickly put the audience into a good humour.

A word should be said for the scheme of decoration. Rarely has one seen a better blending of colour on the stage, the effect of the dazzling scenery of the harem and the glittering costumes of all concerned made a picture of unusual beauty, though never once was the effect exaggerated. Altogether a production on which Mr. Cochran can be genuinely congratulated. If the prologue rather missed fire, we suspect that he was not to blame for that.

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DUKE OF YORK'S THEATRE

Licensed by the Lord Chamberlain to Miss Violet Melnotte-Wyatt.

Sole Proprietors and Lessees ... ... Mr. & Mrs. FRANK WYATT (Miss Violet Melnotte)

Under the Management of Mdlle. GINA PALERME

EVERY EVENING at 8.15. MATINEES WEDNESDAY and SATURDAY at 2.30.

Mlle. GINA PALERME

PRESENTS

The New Musical Comedy

"The Girl for the Boy"

By AUSTEN HURGON and GEORGE ARTHURS

From "La Petite Chocolatiere," by M. Paul Gavault,

Music by HOWARD CARR and BERNARD ROLT.

Lyrics by PERCY GREENBANK.

Additional Numbers by GEORGE ARTHURS and R. PENSO.

George Darling (of the Civil Service) ..	ANDREW RANDALL
Harry Kilmartin (his friend, an Artist) ..	GUS McNAUGHTON
Cooper (his Maid)	MARGARET CAMPBELL
Sir John Porter (Minister of Control) ..	JOHN F. McARDLE
Mary (Sir John's daughter and George's fiancée)	ELISE CRAVEN
Ferdinand Cirolas (the French Chocolate King)	SAINT VALLON
Parkinson (Cirolas' chauffeur, afterward George's valet)	W. S. PERCY (By arrangement with Messrs. Holles, Norman and Zeitler.)
Jules Pontet	M. FONTANA
The Singer (Opening Act II., Scene 2)	CEREDIG WALTERS
Jack Brewster } Artist friends of Harry Kilmartin	WILLIAM ABBOTT
Gerald Griffin } Artist friends of Harry Kilmartin	LAMONT DIXON
Prescilla } Midinettes	VESTA SYLVA
Marjorie } Midinettes	BABS FARREN
Zella } Harry Kilmartin's Models ..	NORAH CALDICOTT
Mabel } Harry Kilmartin's Models ..	DOREEN DEARING
Sylvia } Harry Kilmartin's Models ..	TEDDIE O'NEILL
Gladys } Harry Kilmartin's Models ..	SYBIL JOHNSON
Hector de Paversac (engaged to Jacqueline)	FRANK WYATT, Jnr.
Jacqueline (Cirolas' daughter)	GINA PALERME

Models, etc.—Miss Vera Graham, Miss Colette Brettel, Miss Violet Wyatt, Miss Madeline Hunt, Miss Nora Edwards, Miss Joan Bryant, Miss Lucille Dale, Miss Rosa Beryl, Miss Dorothy Ives, Miss Maureen Clancy, Miss Elsie Randolph, Miss Joan Plowright, Miss Maud Gardiner, Miss Florence O'Dowd, Miss Stella Swinhoe, Miss Hyacinthe Claire, Miss Genee Wallis.

Artists, etc.—Mr. Nigel Allen, Mr. W. Tinkler, Mr. Cecil Hood, Mr. Tom Barrett, Mr. William Abbott, Mr. Edwin Oxley.

Gina Girls.—Betty Adair, Violet Valerie, Joan Molly, Rita Glynde, Beryl Leslie, Vesta Sylva, Babs Farren, Dorothy Whittaker.

SYNOPSIS OF SCENERY.

Act I.	Scene 1	Outside George Darling's Country Cottage
	Scene 2	The Same—Next Morning
Act II.	Scene 1	George Darling's Bedroom at his Flat in Town
	Scene 2	Harry Kilmartin's Studio at Hampstead

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To be retained

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THE TIMES

WEDNESDAY, SEPTEMBER 24, 1919.

A few years ago, while Miss Gina Palerme was still playing small parts in *revue* at the Palace, she appeared, if memory serves aright, in the name part of *La Petite Chocolatière* at a series of special *matinées*. Now that Miss Palerme has herself joined the ranks of the managers—those down-trodden folk who declare that they are being ruined by the profiteering in theatre rentals and yet present every entertainment on a more sumptuous scale than its predecessors—she has relied upon the same French farce as the basis of her musical comedy.

Mr. Cyril Maude once produced an adaptation of it under the name of *Tantalizing Tommy*, but *The Girl for the Boy* is a very different affair. It is musical comedy, pure and simple; whatever plot there may be in the first act leaves the theatre at the interval and does not make its reappearance. But this did not seem to matter in the least at the Duke of York's Theatre last night. All the audience asked for was a bright entertainment which would give Miss Palerme and her comrades plenty of opportunities of distinguishing themselves—and these opportunities were provided in abundance. True, the production in its later stages became nothing more than a series of songs and dances lightly strung together, but it was sufficient to serve its purpose. It showed for one thing that Miss Palerme has either improved considerably in the last year or two or that she never had a fair chance at the Palace, for she now sings and dances in the most agreeable manner, and her broken English is very pleasant to the ear. With Mr. Andrew Randall, as a bashful lover, she has the most haunting musical number of the evening—one of those things over which makers of gramophone records must rub their hands with joyous anticipations of filling in excess profit returns when it first breaks upon their ear. It was rather surprising to find that the motive was not used at the final curtain fall. Possibly it was felt that the audience already had it on the brain without a repetition of the dose.

It is to Miss Palerme's credit that she does not monopolize the centre of the stage throughout. A number of clever players have good opportunities, notably Miss Margaret Campbell, who scored a decided hit as one of those pert maids in whom musical comedy revels; that delightful dancer Miss Elsie Craven, who might be given a little more to do; and three attractive comedians in Mr. Gus McNaughton, Mr. W. S. Percy, and Mr. J. F. McArdle. They are all good and all quiet in their methods—and the audience was grateful accordingly. The reception of *The Girl for the Boy* was deservedly enthusiastic, but why! oh why! had not Miss Palermo the courage to break with the tradition which seems to insist that at the end of the first performance of a musical comedy the stage shall be converted into a florist's shop? A hundred floral offerings will not help a bad show along the road to success, and if the entertainment is good (as in the present instance) there is no need for such artificial display. Here at least is one direction in which economy mght be practised.

Shaftesbury Theatre.

Prop. JOSEPH PENSON

Licensed by the Lord Chamberlain to Edward Laurillard

Lessees and Managers: GEORGE GROSSMITH & EDWARD LAURILLARD

GEORGE GROSSMITH & EDWARD LAURILLARD

Present

"BABY BUNTING"

A Musical Play in Two Acts

TO-NIGHT, THURSDAY, SEPTEMBER 25th, 1919, at 8 p.m.

3724
1919
Waters, J.
Plays

Messrs. GEORGE GROSSMITH and EDWARD LAURILLARD

Present

"BABY BUNTING"

A New Musical Play, in Two Acts,

By FRED THOMPSON and WORTON DAVID.

(Founded on the Play "JANE" by HARRY NICHOLLS & WILLIAM LESTOCQ)

Music by NAT D. AYER. Lyrics by CLIFFORD GREY

The Cast:

Bunny Bunting (*Proprietor of the Soeesi Furnishing Co.*)	Mr. RONALD SQUIRE
Jacques de l'Aigle (*his Partner*) ...	Mr. FRANK ATTREE
Samuel Gigglesweek (*his Trustee*) ...	Mr. DAVY BURNABY
Proop (*his Hall Porter*)	Mr. ROBERT NAINBY
A Bailiff (*his Visitor*)	Mr. BILLY LEONARD
and	
William Pye (*his Book-keeper*) ...	Mr. WALTER CATLETT
Eileen Venne (*his Fiancée*)	Miss DAISY ELLISTON
Mrs. Hubbard (*his Fiancée's Aunt*) ...	Miss GLADYS FFOLLIOTT
Phyllis Vesey (*his adopted Pupil*) ...	Miss JOYCE BARBOUR
Miss Raymond (*his Manageress*) ...	Miss SYLVIA LESLIE
and	
Janet Chester (*his Cashier*)	Miss DOROTHY BRUNTON

Girl Ticket Collector	Miss DOROTHY NORREYS
Policeman	Mr. FRED RAYNHAM
Girl Commissionaire	Miss DOROTHY HARVEY
Assistant Cashier	Miss NINA BRUNTON
Air-Marshal...	Mr. JOHN LATHAM

Shop Assistants:

Miss Maple ... ... Miss CONSTANCE GUY Miss Druce ... Miss MARJORIE HARDIE
Miss Schoolbread... Miss MARGOT BARFE Miss Heale ... Miss MAY DODSON
Miss Hampton ... Miss PHYLLIS ELAINE Miss Waring ... Miss BLANCHE STOCKER

Girl Messengers:

Miss NORAH SWINBURNE Miss NORAH HOWARD Miss BARBARA GWYNNE
Miss DOROTHY HURST Miss DOROTHY DERNHAM Miss GLADYS ROSS
Miss DOROTHY FEILD Miss VERA HANCET

Lady Customers:

Miss VIOLET COMPTON Miss PEGGY RICHARDSON Miss KITTY LEWIS
Miss MUIR VAUGHAN Miss LOVELL-BARRY Miss BETTY SHIELDS
Miss SYLVIA RUSSELL Miss AUDREY BENHAM

Lady Commissionaires:

Miss PHYLLIS PRIDDY Miss LILIAN WALKER Miss NITA SYMONS
Miss MABEL VINCENT Miss MADELAINE HARVEY

Gentlemen Customers:

Mr. NORMAN Mr. LUBBOCK Mr. WALLACE
Mr. IRWIN Mr. ASHTON Mr. CLARK
Mr. CHAPPLE Mr. TREVOR

Shop Walkers:

Mr. GRANDE Mr. HILL Mr. GATER Mr. W. DANVILL

Workmen at Soeesi Furnishing Company:
(THE GLEESOME SINGERS)

Mr. W. NEGUS Mr. A. COZENS Mr. B. D'AVEY M. A. WHITEHEAD

SYNOPSIS OF SCENERY.

ACT I. Showroom of Soeesi Furnishing Company
Rousin—Marc Henri—Laverdet.

ACT II. Scene 1. Studio in Dome of Soeesi Furnishing Company
Rousin—Marc Henri—Laverdet.

Scene 2. The Lift Corridor of the Soeesi Furnishing Company - *John Bull.*

Scene 3. The London-Paris Aerobus Station
Rousin—Marc Henri—Laverdet.

THE TIMES

FRIDAY, SEPTEMBER 26, 1919.

New comedians with real ability are rare and refreshing fruit nowadays, but Mr. Grossmith and Mr. Laurillard have certainly found one for *Baby Bunting*, their new production at the Shaftesbury.

We have never heard of Mr. Walter Catlett before, and probably the same remark applies to 90 per cent. of last night's audience. By the end of the evening one felt that here was an old friend returning to the scene of his former triumphs, and Mr. Catlett has the satisfaction of knowing that Londou will take him to its heart. For he is a comedian who relies entirely on his own personality to secure his effects. There is nothing unusual in his make-up, and there is notbing extravagant in his methods, but he had not been on the stage for five minutes before he had the audience at his mercy. He wears the horn spectacles beloved of the United States, he has a quill pen stuck behind his ear; he looks, in fact, rather like an absent-minded professor. He never once raises his voice, but as he goes on the even tenor of his way be has the spectators laughing all the time, and as he is rarely off the stage, *Baby Bunting* cannot be accused of dullness. To see Mr. Catlett mixing a cocktail, crooning a song to a baby in arms, or imitating the various methods of the dance from the style of the village green to that of the ballroom or tbe ballet, merely proves that he cannot help being funny. One's only regret is that he was not discovered for home consumption a year or two ago. He would have been an invaluable asset during the dark days.

To the other members of the Shaftesbnry company one's apologies are due, but they will admit that it was Mr. Catlett's evening and they will not begrudge him his success. In fact, they loyally supported him from start to finish. Mr. Davy Burnaby, for instance, and Mr. Ronald Squire and Mr. Robert Nainby all seemed perfectly willing to let the laurels rest with the newcomer, although they all lent their aid unflaggingly, while clever players like Miss Dorothy Brunton, Miss Daisy Elliston, Miss Gladys Ffolliott, and Miss Joyce Barbour seemed to be perfectly content so long as Mr. Catlett made good, and they seemed to rejoice in his success. At present there is too much in *Baby Bunting*, but the first act can be easily shortened to the general advantage.

The idea of *Baby Bunting* is really based on Mr. Harry Nicholls and Mr. William Lestocq's old farce *Jane*, but it has been brought very much up-to-date with a scene at the London-Paris aerobus station and a chorus of air pilots. But in one respect tbe authors of the revised version may be fairly congratulated. In a three hours' entertainment we did not detect a single Pussyfoot reference, and this, we are inclined to think, is quite a "record" for a modern musical comedy production. It only goes to prove that a genuine comedian, as Mr. Catlett certainly is, has no need of tbo ready-made joke which others seem to worship.

1919
Waters, J.
Plays

ST. JAMES'S THEATRE.

King Street, St. James's, S.W.

Licensed by THE LORD CHAMBERLAIN

to Gilbert Miller, 36, South Street, Park Lane, W.

GILBERT MILLER *and* HENRY AINLEY, *Managers.*

Friday, September 26*th*, 1919, *at* 8.

MATINEES Wednesday *and* Saturday *at* 2.30.

THE RUSSIAN DRAMA

REPARATION

An adaptation of "THE LIVING CORPSE."

By COUNT LEO TOLSTOY.

The Characters are here placed in the order of their first appearance.

Anna Pavlovna, Lisa's Mother ..... AGNES THOMAS
Nurse ..... ANNA RUSSELL
Alexandra, Lisa's Sister ..... MEGGIE ALBANESI
Maid ..... DULCIE BENSON
Victor Karenin ..... ION SWINLEY
Lisa Protasov, Fedya's Wife ..... ATHENE SEYLER
Ivan Petrovich ..... CLAUDE RAINS
Fedya ..... HENRY AINLEY
Masha, a Gipsy Girl ..... ALICE MOFFAT
The Gipsy Leader ..... ANNA FILIPOVA
Officer ..... RICHARD GRENVILLE
Ivan Makarovich, Masha's Father HENRY MORRELL
Natasia Ivanovna, Masha's Mother ..... DORA GREGORY
Prince Sergius Abreskov ..... OTHO STUART
Anna Karenin, Victor's Mother ..... MARION TERRY
Voznesensky Karenin's Secretary ..... JULIAN COURTVILLE
Petushkov, an Artist ..... SYDNEY BLAND
Artemyev ..... ERNEST MILTON
A Magistrate ..... HOWARD ROSE
Policeman ..... LEONARD SICKERT

Lawyers, Gipsy Singers, Serfs, &c.

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SYNOPSIS OF SCENES.

ACT 1.	SCENE 1	*Prostasov's Flat in Moscow*
	SCENE 2	*A Room in the Gipsy's House*
ACT 2.	SCENE 1	*Anna Karenin's Home in Moscow*
	SCENE 2	*Fedya's Room*
	SCENE 3	*Fedya's Room*
	SCENE 4	*Protasov's Flat in Moscow*
ACT 3.	SCENE 1	*A Low-class Restaurant in Saratov*
	SCENE 2	*Karenin's House in the Country*
	SCENE 3	*The Room of an Examining Magistrate*
	SCENE 4	*A Corridor of the Law Courts*

Scenery by J. A. FRASER, *from* Original Designs *used by* The Art Theatre, Moscow. ✤ *Furniture supplied by* Messrs. M. HARRIS and Sons, 44, New Oxford Street, W.C.1. ✤ *Dresses by* HENRIETTE, 7, Albemarle Street, W. ✤ *Costumes by* B. J. SIMMONS and Co., 7 and 8 King Street, W.C. ✤ *Wigs by* CLARKSON.

PLAY PRODUCED BY STANLEY BELL.

First Matinee, Saturday, September 27*th*, *at* 2.30.

PROGRAMME OF MUSIC.

1. OVERTURE—Russian Popular Airs. Arranged by NORMAN O'NEILL
2. SUITE—
   - Gipsy Dance ..... *Traditional*
   - Shepherd's Song ..... *Rimsky-Korsakoff*
   - Chanson Triste ..... *Kalinikoff*
   - Humoresque ..... *Tschaikovsky*
   - Gopak ..... *Moussorgsky*
3. Dance from "Scheherazade" ..... *Rimsky-Korsakoff*
   Dance from "Prince Igor" ..... *Borodine*

The Russian Gipsy Songs in Act 1 have been arranged by NORMAN O'NEILL and published by Messrs. ASCHERBERG, HOPWOOD and CREW, 16, Mortimer Street, W.

THE TIMES

SATURDAY, SEPTEMBER 27, 1919.

Tolstoy's is a great name, but we cannot defer to it so far as to abandon our sense of artistic proportion. Though *Reparation*, produced last night at the St. James's Theatre, is undoubtedly a powerful play, it seems to us that its power is somewhat capriciously distributed, that it is in excess here and defect there—as though the play had been adapted from a novel, and some strong but superfluous scenes had been retained while other really necessary scenes had been too roughly cut down. We understand, however, that the original is a play and no novel: there is a published translation by Mr. Aylmer Maude, which, we are told, is the basis of the present version. The cutting down, therefore, may not be Tolstoy's, but the superfluities must be.

Example 1 of these superfluities is the scene wherein Karenin's mother exhibits her distress over her son's projected marriage to Lisa. This is really irrelevant to the theme of the play. But it is powerfully written, and beautifully played by Miss Marion Terry. That is a strong superfluity. Example 2 is the scene wherein the gipsy parents upbraid Fedya for the seduction of their daughter, which hasn't in fact happened, and wouldn't affect the central theme of the play if it had. That is a weak superfluity. For an example of the rough and casual cutting down, take the scene wherein Karenin and Lisa, happily married, are suddenly cast into the depths of misery by the discovery that Fedya, Lisa's first husband, did not, as supposed, commit suicide, but is still alive. They read the letter, look shocked, exclaim "We are bigamists"—and down comes the act-drop. No, that is too summary. To be so long over the superfluous and so short over the indispensable is "no way to behave" in dramatic construction.

But it is time to say what the central theme of the play is. Fedya is a waster, but a generous (or Tolstoyan) waster. He has deserted his wife Lisa for the gipsy girl Masha, squandered his money, taken to drink: and he consents to a divorce in order that Lisa may marry Karenin, a good young man (good to the Tolstoyan limit of being "pure"). But the Tolstoyan waster finds that he cannot tell lies, the lies necessary to bring about the divorce. So he tries to simplify things by shooting himself; but his courage fails him. Then Masha (whom he has loved, Tolstoyanly, as a brother only) persuades him to disappear—letting it be supposed that he has drowned himself. Apparently your Tolstoyan cannot tell lies, but can act them. Karenin and Lisa marry. Fedya, in hiding and drinking harder than ever, tells his story in a low *cabaret*, where it is overheard by a scamp, who says, "Why not blackmail the happy pair?" This enrages the Tolstoyan waster, who throws himself on the scamp, gets taken up by the police—and the cat is out of the bag. Examination by a bullying magistrate of Fedya and the Karenins, and Fedya tells the magistrate how conscience and conduct are not to be understood by the minions of the law—a thoroughly Tolstoyan sermon. Finally, outside the Court-house, after the speech for the defence, Fedya really does commit suicide, with a pistol brought to him by his friend Petrovich, a sham literary Bohemian or *raté* (and an excellent Tolstoyan figure).

Well, what is the central theme? We are not quite sure. The loose way in which the story is told—it must, we feel more sure than ever, have been originally conceived as a novel, and would like Mr. Aylmer Maude to say—tends to confusion about it. But we should say, at a venture: the soul of goodness in things evil and the stupidity of human institutions, laws, Courts of Justice, and the like, in not leaving it alone. If Fedya had not been taken up by the police, the Karenins would have lived happy ever afterwards, and he himself would have sunk quietly into his grave, breathing vodka and noble sentiments, a kind of drunkard-saint. He pretended to be dead, but wouldn't tell a lie by word of mouth. He ran away with a gipsy girl, but remained chaste. This crapulous apostle was a Tolstoyan all over. Mr. Ainley plays him with fervour, pathos, and a kind of drunken dignity, in fact makes a fine, picturesque, and memorable thing of it. Miss Marion Terry's beautiful performance we have already mentioned. She had a tremendous reception. But there are many other good things in the cast: the other mother (as tart as Miss Terry's is sweet) of Miss Agnes Thomas, the Lisa of Miss Seyler, and the Karenin of Mr. Swinley, the little sister of Miss Meggie Albanesi, and the *raté* of Mr. Claude Rains. The play, with all its faults of construction and its queernesses, is immensely interesting—you can trust Tolstoy for that. And Mr. Ainley, on this the first night of his London management, had to make a speech of thanks.

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'RINCES THEATRE. (Ger. 3400). Props. Walter
nd Frederick Melville. Lessee, Charles B. Cochran. Licensee,
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IONDAY NEXT and EVERY EVENING, at 8.15,
GILBERT MILLER
will present
RUPERT D'OYLY CARTE'S
Season of
GILBERT AND SULLIVAN OPERAS.

THE GONDOLIERS.

MATINEES WEDNESDAY and SATURDAY, at 2.30.

Waters, J.
Plays

Gaiety Theatre

Managing Director: ALFRED BUTT

ALFRED BUTT

presents

"THE KISS CALL"

A Musical Play

In Two Acts and Four Scenes

By FRED THOMPSON

(Founded on "Le Coup de Téléphone" by MM. GAVAULT & BERR)

Lyrics by ADRIAN ROSS, PERCY GREENBANK & CLIFFORD GREY

Music by IVAN CARYLL

First Performance

Wednesday, October 8th, 1919

Gaiety Theatre

MANAGING DIRECTOR ALFRED BUTT

Programme

SMOKING IS PROHIBITED IN THE AUDITORIUM

The Management politely request that Ladies will remove their Hats, in order not to obstruct the view of those sitting behind

ALFRED BUTT
presents

"THE KISS CALL"

A Musical Play in Two Acts and Four Scenes

By FRED THOMPSON

(Founded on "Le Coup de Téléphone" by MM. GAVAULT & BERR)

Lyrics by ADRIAN ROSS, PERCY GREENBANK & CLIFFORD GREY

Music by IVAN CARYLL.

CAST

IN THE ORDER OF THEIR APPEARANCE.

Christopher Deare, M.D., F.R.C.S., M.R.C.P.	MR. AUSTIN MELFORD
Brown (*Maid at Dr. Deare's*)	MISS PEGGY ROSS
A.B.C.D.E. Fitton (*A Patient of Dr. Deare's*)	MR. FRED HEARNE
Dollis Pym (*Wife of Dr. Pym*) ...	MISS EVELYN LAYE
Emile de Valentine (*An Attaché*)	MR. HENRY de BRAY
Dr. Thomas Pym	MR. STANLEY LUPINO
Pauline Deare (*Wife of Dr. Deare*) ...	MISS GWENDOLINE BROGDEN
Nicolette Irvine	MISS HEATHER FEATHERSTONE
Cotton (*A Chauffeur*)	MR. HARRY WINTON
Joseph (*A Butler*)	MR. H. R. HIGNETT
Allsop Bibby (*Amateur Croquet Champion*)	MR. G. P. HUNTLEY
Bagot Sweet	MR. GARNET WILSON
Charlotte Chapman (*A Friend of Peach*) ...	MISS BINNIE HALE
Peach Blossom (*A Cinema Actress*) .	MISS VENITA FITZHUGH
Kitty (*Maid at Peach's*)	MISS AMY PRESTON
Nichette (*A Dancer*)	MISS IRENE MAGLEY
Commissionnaire	MR. MARSTON GARSIA
The Hon Mabel Dufferin (*Allsop's Fiancée*)	MISS VIOLET NORTON

Chorus

Nancy Kenward	MISS LORNA MAYES
Dora Kenward	MISS OLIVE DESMOND
Bessie Kenward	MISS ESMÉ SHAW
Alice Kenward	MISS CONNIE STUART
Vera Kenward	MISS VIOLET MARLEY
Cissie Kenward	MISS PEGGY LINDBLAD

Dr. Deare's Patients

Millicent Andrews	MISS GWYNNETH SMITH
Constance Key	MISS BILLIE CLIFFORD
Agnes Maltby	MISS ESMÉ GOODMAN
Gladys Kirkwood..	MISS LILLIAN LEIGH
Rosa Stanley	MISS MOLLIE GEARY
Katherine Ryder	MISS VIOLET LARR

Visitors, Guests, &c.

The Play produced by TOM REYNOLDS.
Dances and Ensembles arranged by LEON ERROL.

The FIRST PERFORMANCE of this Work will be conducted by the Composer,
Mr. IVAN CARYLL

B-10
3724
1919
Waters, J.
Plays

ROYAL COURT

THEATRE SLOANE SQUARE, S.W.1

Licensed [illegible] by ROYAL [illegible] BY

Oct 9

SHAKESPEARE'S COMEDY

THE MERCHANT OF VENICE.

Shylock	Maurice Moscovitch
Duke of Venice	Edward Greenwood
Antonio	Arthur Bourchier
Bassanio	Frank Cellier
Gratiano	George Hayes
Salarino	Eugene Leahy
Salanio	Charles Carson
Lorenzo	Murray Kinnell
Morocco	Mytton Jennston
Arragon	Brember Wills
Tubal	Robert Gleeson
Launcelot	Miles Malleson
Old Gobbo	Allan Byng
Leonardo	Muriel Hogg
Balthazar	Ethel Bradson
Stephano	Madeline Evans
Portia	Mary Grey
Nerissa	Edith Evans
Jessica	Catheen Nesbitt

The Play produced by J. B. Fagan

ACT I	Scene 1. A Street in Venice
	Scene 2. Belmont. Portia's Palace
ACT II	Scene 1. Portia's House
	Scene 2. The Street
ACT III	Scene 1. [illegible]
ACT IV	Scene 1. Court of Justice
	Scene 2. Garden of Portia's House at Belmont

[illegible]

[illegible]

STAGE MANAGER [illegible]

D-10
3724
1919
Waters, J.
Plays

TIGER ROSE

SAVOY THEATRE,

STRAND, W.C.

Sole Lessee - - - - H. B. IRVING

THURSDAY EVENING, OCTOBER 16th, at 8.15.

GILBERT MILLER.

J. L. Waters

The Great Belasco Play

"TIGER ROSE"

A Tale of the Canadian "Great North-West"

WILLARD MACK

THE PLAY PRODUCED BY WALTER J. WILSON

The Cast (in the order of appearance):

N. R. MONTAGUE
HUBERT MARSHALL-HALL
AMY FANCHETTE

J. NELSON RAMSAY
W. L. CLEMENT

GODFREY TEARLE
HENRY WENMAN
MARJORIE CAMPBELL
E. PERCY PARSONS
WILLIAM LUGG
G. H. MULCASTER
PHILIP CARLTON

D-10
3724
1919
Waters, J.
Plays

ACT I. Living Room at the Factor's House, Hudson Bay Post, Wutchi Wum on the Loon River, Alberta. Five o'clock on a June morning.

ACT II. Same as Act I. At 8.15 the same night.

During this Act the curtain will be lowered to denote the lapse of two hours.

ACT III. The Deserted Cabin. Next night at 8 o'clock.

During this Act the night passes and the action is taken up on the following morning.

[illegible]

[illegible]

3336. 3337. SAVOY COURT, STRAND.

Matinees: Every MON., WED., & SAT. at 2.30.

SCALA THEATRE

Proprietor: E. Distin Maddick

Lessee: F. J. Nettlefold.

October 18

EVENINGS at 8.30

WEDNESDAY AND SATURDAY AT 2.30

THE NET

A PLAY IN THREE ACTS

MARK AMBIENT.

[illegible]

[illegible]	F. J. NETTLEFOLD
[illegible]	FRANK J. RANDELL
[illegible]	REGINALD FRY
[illegible]	EDITH PITHER
[illegible]	Mrs. F. J. NETTLEFOLD
[illegible]	ETHEL GRIFFIES
[illegible]	JULIUS KNIGHT
[illegible]	PETER MADGEWICK
[illegible]	LUCY ATCHERLEY
[illegible]	SUSIE VAUGHAN
[illegible]	ORMONDE WYNNE
[illegible]	FRED. W. PERMAIN
[illegible]	DON QUIXOTE
[illegible]	RENA DAVISE

Waters, J.
Plays

SYNOPSIS OF SCENERY.

ACT I. Major Addingham's Flat, Mount Street, Berkeley Square.
Evening.
JUAN E. SACKMAN.

ACT II. At Mrs. Melrose's Home for Children. Three years later.
Afternoon.
J. HALFORD ROSS

ACT III. The same as Act I.
Evening.

Mrs. NETTLEFOLD'S and Miss PITHER'S Dresses in Act 1
and Miss GRIFFIES' Dress in Act 2 by Madame JEUNAL.
Mrs. NETTLEFOLD'S Dresses in Acts 2 and 3 by ADA INGRAM, Baker St., W.
Uniforms by B. J. SIMMONS.
Toys by A. W. GAMAGE LTD.
Cigarettes supplied by B. RISKY & CO., 63 Charlotte St., W.

The Play produced by **GUY F. BRAGDON.**

Stage under the direction of REGINALD FRY.

PROGRAMME OF MUSIC.

CHARLES ESSEN'S ORCHESTRA
will play Selections from Repertoire.

Business Manager	AUGUSTUS A. SMITH
Stage Manager	HENRY BEDFORD
Assistant Stage Manager	BRUCE NEWHAM
Musical Director	CHARLES ESSEN
Press Representative	SINCLAIR WOOD

October 22

The Oxford Theatre

PROPRIETORS: THE OXFORD LTD.
MANAGER CHARLES BLYTH PRATT.

Programme

CHARLES B. COCHRAN'S
:: PRODUCTION ::

"Maggie."

A Musical Play in 3 Acts.

By FRED THOMPSON and H. F. MALTBY

The French Version by Etienne Rey and Bousquet
From the Book of Fred Thompson

LYRICS BY ADRIAN ROSS
MUSIC BY MARCEL LATTES

Staged by Frank Collins

Dances and Ensembles by A. H. Majilton.

ACT II.

Intermezzo	"Morning"	——
Dance	"Bathing" ...	The Sunshine Girls
Song	"Fly Away my Heart" ...	... Gilberte
Duet ...	"With You" ...	Nellie Hay & Gaston Lecerf
Song	"Every Kiss is the Same" ...	Gaston Lecerf
Dance	...	Revellers
Dance		Ivy Shilling & Ernest Marini
Finale		Nellie Hay, Gaston Lecerf, Gilbert & Chorus

(The popular song, "Who's Your Lady Friend?" is introduced by courtesy of Feldman & Co.)

ACT III.

Mannequin's Parade		——
Song	"Colours"	... Marcel
Song	"Some Day"	Nellie Hay
Song	"The Moth"	Nellie Hay
Duet...	"Maggie, I Cared for You"	Nellie Hay & Gaston Lecerf
Finale		... Full Company

GOD SAVE THE KING.

Orchestra under the direction of Leonard Hornsey.

General Manager	For	Clive R. McKee
Business Manager		F. R. Sargisson
Assistant Manager	Chas. B. Cochran	W. Collard
Stage Director		Sidney C. Sinclair
Stage Manager		Ernest Grata

Waters, J.
Plays

THE PALACE THEATRE

Shaftesbury Avenue.

Managing Director . . . . . ALFRED BUTT
General Manager . . . . . MAURICE VOLNY

Sir Alfred Butt requests the pleasure of the Company of

on THURSDAY, OCTOBER 23rd, when he will present

At 8.15 o'clock precisely

THE J. L. SACKS (Ltd.) production of

THE LILAC DOMINO

An Operetta in 3 Acts.

Book by HARRY B. SMITH.

Music by CHAS. CUVILLIER.

Produced by WILLIAM J. WILSON.

[P.T.O.

1919
Waters, J.
Plays

The Cast, in order of their appearance

Cornelius Cleveden (*An American Multi-Millionaire*)	Mr. GUS SHARLAND
Leonie Forde (*Georgine's Friend*) ...	... Miss JOSEPHINE EARLE
Elliston Deyn (*Cleveden's Nephew*) ...	... Mr. VINCENT SULLIVAN
Prosper Woodhouse (*An American Friend of André*)	Mr. FRANK LALOR
Norman J. Calmain (*A Friend of Everybody*)	... Mr. EDWIN WILSON
Maxmilian (*a Waiter*)	... Mr. J. WOOLFE
The Honourable André D'Aubigny (*A Young Englishman "Seeing U.S.A."*)	... Mr. JAMIESON DODDS
Carabana (*Conductor of Spanish Gypsy Orchestra*)	... Mr. DALLAS ANDERSON
Georgine (*Col. Cleveden's Daughter*)	... Miss CLARA BUTTERWORTH
The Baroness de Villiers (*Social Companion to Georgine*)	... Miss ANDREE CORDAY
Parker (*one of Cleveden's Butlers*) ...	... Mr. DE LUCCA

NEW DANCES by HARRY FRENCH and ROSALIE WADE.

Dominoes, Maskers, Dancers, Guests.

Synopsis of Scenery

ACT I.

Lounge at the Pavilion de Danse in the Baccarat Hotel, Palm Beach, Florida, during a Domino Party—(*De Feure*)

ACT II.

The Roman Pergola in the garden of Colonel Cleveden's Villa. A Lawn Party is in progress—(*Ryan*)

ACT III.

Court of the Palms during High Carnival—(*Ryan*)

If for any reason it should be found inconvenient to use the enclosed ticket, Sir Alfred Butt would esteem it a favour if it were kindly returned to Mr. Maurice Volny, at The Palace Theatre, when he will have pleasure in sending you a ticket for any evening or morning more convenient.

ROYALTY THEATRE

Licensed by the Lord Chamberlain to J. E. VEDRENNE, Dean Street, W.
Lessee - - - - - - - - DENNIS EADIE, Ltd.

On THURSDAY, OCTOBER 30th, 1919, at 8.15,

By arrangement with DENNIS EADIE

J. E. VEDRENNE

PRESENTS

SUMMERTIME

IN THREE ACTS BY

LOUIS N. PARKER

Willoughby Spencer - -	Mr. C. AUBREY SMITH
Jack Hollybush, R.N. - -	Mr. CYRIL RAYMOND
Harry Davenport, R.A.F. - -	Mr. ARTHUR PUSEY
Ernest Wybrow - - -	Mr. V. SUTTON VANE
Vokins - - - -	Mr. TOWNSEND WHITLING
Mrs. Vokins - - -	Miss MARY BROUGH
Selina - - -	Miss GWYNETH KEYS
Daisy Tapping - - -	Miss ETHEL BAIRD
Rose Philpotts - - -	Miss MADGE STUART
Violet Drinkwater - - -	Miss MOLLY BURTON
Silvia - - - -	Miss FAY COMPTON

The Action takes place in the living room of "Rosemoor" at Ipplepen near Newton Abbot, Devon. It begins after dinner on one day and concludes just before dinner the next evening.

Waters, J.
Plays

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NEW THEATRE

Commencing MONDAY AFTERNOON, November 10th, 1919, daily at 2.30 (except Saturdays) until further notice.

By arrangement with Miss MARY MOORE
Mr. LEON M. LION

PRESENTS

WILLIAM HOLLES, NORMAN J. NORMAN, and LEON ZEITLIN'S (in conjunction with W. A. BRADY) Production of

LOUISA M. ALCOTT'S world-famous Story

"LITTLE WOMEN"

Dramatised by MARIAN DE FOREST. By arrangement with JESSIE BONSTELLE.

Mr. March	ALFRED A. HARRIS	Aunt March	KATE PHILLIPS
Mrs. March	HENRIETTA WATSON	Mr. Lawrence	SYDNEY PAXTON
Meg	JOYCE CAREY	Laurie	ANTONY HOLLES
Jo	KATHARINE CORNELL	Prof. Antoine Baret	LESLIE FABER
Beth	HATTIE HANSON	John Brooke	HENRY C. HEWITT
Amy	EVA ROWLAND	Hannah Mullett	ADA PALMER

ACT I. December, 1863.—"It was a comfortable old place though the carpet was faded and the furniture very plain, for a good picture [illegible] on the walls, books filled the recesses, chrysanthemums and Christmas roses blossomed in the windows, and a pleasant atmosphere pervaded it."

ACT II.—Scene 1 Morning, March, 1864.—The curtain will be lowered for a few minutes to denote the lapse of time.

Scene 2 **The Same. Six months later. Late afternoon.**

ACT III. **The Same. Two and a half years later. Afternoon.**

ACT IV. October, 1868.—Afternoon **The Apple Orchard, Plumfield. Eighteen months later.**

The Play staged by Miss JESSIE BONSTELLE.
The Original Costumes, as designed and used in the Original Production at the Playhouse, New York.

Special Scenery by Oliver Bernard.

Business Manager } For "Little Women" Company { N. J. NORMAN
Stage Manager } { W. B. ABINGDON

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ALDWYCH THEATRE

Lessee ... . Mr. CHARLES B. COCHRAN
Proprietors ... ... ALDWYCH THEATRE CO., Ltd.
Managing Director ... ... Mr. A. E. ABRAHAMS

EVERY EVENING at 8.15.
Matinees: Thursdays & Saturdays at 2.30 o'clock

In arrangement with **VIOLA TREE,**
BASIL DEAN presents:

Sacred and Profane Love

A Play by ARNOLD BENNETT.

CAST.

Mrs. Joicey	BLANCHE STANLEY
Louisa Benbow (her Sister)	MARY BYRON
Snape (Diaz' Secretary)	ROY BYFORD
Carlotta Peel	IRIS HOEY
Emilio Diaz	FRANKLIN DYALL
Jocelyn Sardis	DOROTHY TURNER
Lord Francis Alcar	GEORGE ELTON
Mrs. Sardis	HELEN FERRERS
Mary Ispenlove	HILDA BRUCE-POTTER
Frank Ispenlove	J. H. ROBERTS
Emmeline Palmer (Carlotta's Secretary) ...	MARGARET WATSON
Rosalie	JEANNETTE SHERWIN
Léonie	MARGARET MANNING
A Parlourmaid	MILDRED EVELYN

The names of the characters are given in the order of their appearance on the stage.

Waters, J.
Plays

SYNOPSIS OF SCENERY.

ACT I. Scene 1. Mrs. Joicey's Apartments in the Five Towns Time: 11 p.m.
Scene 2. The Same. Early the following morning.

Over seven years are supposed to elapse between Acts I. and II.

ACT II. Carlotta's Flat in Bloomsbury. Time: Afternoon.

Two days are supposed to elapse between Acts II. and III.

ACT III. A Flat in Paris.

Fourteen months are supposed to elapse between Acts III. and IV.

ACT IV. The Same as Act II. Time: Between 8 and 9 p.m.

The Play produced by BASIL DEAN.

Scenery designed by George W. Harris and executed by Brunskill. Miss Iris Hoey's dresses and fur coat designed and executed by Ospovat, 69 New Bond Street, W. Other dresses by Miss Hilliard, Albemarle Street, W., and Madame Rita, Bedford Court Mansions, W.C. Wigs by Clarkson.

Orchestra under the direction of ALBERT CAZABON, will play the following selections:

Before the Play.

Præludium ... ... *Jarnefeld*
Valse Triste ... ... *Sibelius*

Before Act II.

Petite Suite ... ... *Debussy*

Before Act III.

Violin Solo ... ... (Selected from Repertoire)
MR. ALBERT CAZABON.

Irish Reel... ... "Molly on the Shore" ... *Percy Grainger*

Before Act IV.

Second & Third Movement from Quintet, Op. 81 ... *Dvorak*

Chappell Piano used in the Orchestra.

REANDEAN.

Chairman: Alec L. Rea.
Managing Director: Basil Dean.
Business Manager ... ... E. P. Clift.
Stage Director ... ... W. G. Fay.
Stage Manager ... ... A. Bernard Ince.

Ladies are respectfully requested to add to the comfort of the audience by removing their hats.

Box Office (W. Aysom) open daily, 10 a.m. to 10 p.m.
Telephone: Gerrard 2315.

Smoking is not permitted in the Auditorium.

Nearest Tube Stations:
Strand, Aldwych, Charing Cross, and Covent Garden.

General Manager ... (for Viola Tree) ... EUGENE BERTRAM

CRITERION THEATRE

Licensed by the Lord Chamberlain to
C. E. COTTIER · 222 · Piccadilly

TUESDAY, NOVEMBER 11th, and EVERY EVENING at 8.30
Matinees Tuesdays and Saturdays at 2.30

By arrangement with Miss MARY MOORE, Mr. THOS. C. DAGNALL

PRESENTS

Lord Richard in the Pantry

Adapted from Martin Swayne's Famous Novel by Sydney Blow and Douglas Hoare.

CHARACTERS in the order of their appearance.

Carter, Lord Richard's Manservant ... ... Mr. GEORGE SHELTON
Lady Violet Elliott ... ... Miss VIOLET CAMPBELL
Lord Richard Sandridge... ... ... Mr. CYRIL MAUDE
Sylvia Gayford ... ... Miss LYDIA BILBROOKE
Sir Charles Burdelman ... ... Mr. STANLEY BROWNE
Arthur Thompson, Lord Richard's Secretary ... Mr. WILSON GUNNING
Marchioness of Morenest, Richard's Mother ... Miss GERTRUDE AYLWARD
Captain "Tubby" Bannister ... ... Mr. PERCY FOSTER
Evelyn Lovejoy ... ... Miss ELIZABETH POLLOCK
Bryan ... ... Mr. HAZEL MAY
Cook ... ... Mrs. Gayford's ... Miss CONNIE EDISS
Rose ... ... Servants ... Miss PHŒBE HODGSON
Gladys ... ... Miss NELLIE BOWMAN
Inspector Brown, of Scotland Yard ... ... Mr. WILSON BLAKE

ACT I., Scene 1 — **The Inner Hall of Lord Richard's House in Berkeley Square. (Saturday Afternoon.)**

The Curtain will be lowered for one minute during Act I. to denote the lapse of time.

Scene 2 — **The Same. (The following Monday.)**

ACT II. — **The Kitchen of the Same House. (The next day.)**

ACT III. — **Same as Act I. (An hour later.)**

Miss Lydia Bilbrooke's Costumes, Hats, etc., by Lucille, Ltd.
Miss Pollock's Costumes, etc., by Madame Bermel.

The Play produced by E. Holman Clark.

Manager ... ... **Mr. THOS. C. DAGNALL**
Stage Manager ... ... **Mr. WILSON BLAKE**

Business Manager ... ... (For Miss Mary Moore) ... ... **Mr. JAMES ANNING**

For Programme of Music played, under the direction of **Mr. GEORGE CATHIE**, see over leaf

Waters, J.
Plays

GARRICK THEATRE

Licensee and Lessee: CHARLES B. COCHRAN

WEDNESDAY, NOVEMBER 12th, at 8,
Subsequent Evenings, 8.15)
MATINEES EVERY WEDNESDAY AND SATURDAY AT 2.30.

CHARLES B. COCHRAN'S Production,

"THE ECLIPSE"

FARCE

By ERED THOMPSON and E. PHILLIPS OPPENHEIM
With a new score
Lyrics by ADRIAN ROSS
Music by HERMAN DAREWSKI and MELVILLE GIDEON

Christine Drayton, an Adventuress ...	**TEDDIE GERARD**
Sydney Hope, Manager of the Bristol	FARREN SOUTAR
George, a Waiter ...	**ALFRED LESTER**
Esther Wright, Hotel Guest ...	NANCY GIBBS
Bunny Burnage, [illegible]	DOROTHY HANSON
Professor Vincent, a Specialist	DRELINCOURT OLIUM
Horace Dicker, an Amateur Criminologist	ARTHUR HAFFERTON
Immaga, a Corsican Prince	JOE MONKHOUSE
Don Pedro	A. H. MAHILTON
Blanche Madison, a Widow	DAISY HANCOX
Mrs. Amelia B. Pedigree, an American Lady	BILLIE EADE
Phyllis, the Bride	HYLDA LEWIS
Claude, the Bridegroom	COLIN GREIG
Princess Pauline	NOREENA FEIST
Mrs. Protheroe	WINIFRED DENNE
Roma Protheroe, Flapper	BETTY ASHBY
Christabel Protheroe, Flapper	INNIS SHAWEN
Mave	BIRDIE COURTNEY
Jack Gillard	DENIS COWLES
Edward Bridget	CHARLES GARRY
John Normin	CLIFFORD MORGAN
Major Merryweather	MORRIS HARVEY
Miss Crisp, Litt Gill	DOROTHY MONKMAN
Herbert Jenkins, of the New York" Rocket"	E. JACK CALDWELL
Smith, a Book-keeper	HARRY DANBY
Paul Fowley, Hotel Clerk at the Bristol	E. POPE STAMPER
Mr. Bonewater	J. M. CAMPBELL
A Porter at the Bristol	GERALD KENNEDY
1st Boy at the Bristol	VICTOR PIERPOINT
1st Waiter	TAGO LEWYS
2nd Waiter	JOSEPH WELLESLY
1st Gendarme	ERNEST WENTWORTH
2nd Gendarme	PHILLIP COLES

Visitors at the Bristol

ACT I. ... Entrance Hall of the Bristol Hotel at Biarritz.
Executed by Ernest Hann.
ACT II. .. The Lounge of the Bristol Hotel. *Executed by John Bull.*
ACT III. ... .. Same as Act I. *Executed by Ernest Hann.*

All Ladies' Dresses by ELSPETH PHILLIPS, Ltd., with the exception of Miss Teddie Gerard's, which are by MOLYNEUX of Paris.
Men's Clothes by MORRIS ANGEL, Ltd., West, of Bond Street, and MARGETSON & DAVIS. Wigs by CLARKSON. Hosiery by MORGAN & SONS
Scenery and Costumes designed and supervised by ADRIAN SAMOILOFF.

Produced by CHARLES HAWTREY.
Assisted by C. B. WILLIAMS.
Dances by A. H. MAHILTON.

MUSICAL NUMBERS.
Published by the HERMAN DAREWSKI Publishing Co.

Act I.

SONG ... "Willowette" ... *Darewski*
DAISY HANCOX
TRIO ... "Health, Wealth and Happiness" ... ... *Gideon*
DAISY HANCOX, CHARLES GARRY and MORRIS HARVEY.
DUET ... "How You've Changed" ... *Gideon*
TEDDIE GERARD and FARREN SOUTAR.
DUET ... "I Never Realised" *Gideon & Cole Porter*
NANCY GIBBS and POPE STAMPER
SONG ... "Crimes" *Darewski*
ALFRED LESTER.

Act II.

TRIO ... "Tubby Hog" ... ... *Gideon*
ALFRED LESTER, TEDDIE GERARD and FARREN SOUTAR.
DUET ... "Chelsea" *Gideon & Cole Porter*
NANCY GIBBS and POPE STAMPER

Act III.

QUARTETTE "I Just Remember Remembering That" *Gideon & Darewski*
MORRIS HARVEY, CHARLES GARRY, J. M. CAMPBELL, and CLIFFORD MORGAN.
SONG ... "Lily of the Valley"
ALFRED LESTER.
SONG ... "Brazilian Glide" ... *Gideon*
TEDDIE GERARD
Assisted in Dance by A. H. MAHILTON

PRICES—INCLUSIVE OF TAX.

Private Boxes, £4 16s. 0d., £3 13s. 0d. and £2 8s. 0d. Stalls, 12s. Dress Circle, 8s. 6d and 7s. 0d. Upper Circle (Reserved), 5s. 9d and 4s. 9d. Pit, 3s. Gallery, 1s. 3d

BOX OFFICE (E. Tremearne) Open from 10 a.m. to 10 p.m
'Phone: Gerrard 9513 & 9514.

General Manager	CLIVE R. McKEE
Business Manager	CHRIS MASON
Musical Director ...	J. B. HASTINGS
Stage Director ...	A. H. MAHILTON
Stage Manager	EDWARD SHALE

Waters, J.
Plays

ST. MARTIN'S THEATRE

WEST STREET, SHAFTESBURY AVENUE, W.C.

(Nearest Tube Station, Leicester Square.)

Under the Management of PEGGY PRIMROSE.

Lessee - B. A. MEYER Licensee - CHARLES B. COCHRAN

Telephone: GER. 1213.

Dec 1.

Every Evening at 8.30.

Matinees: Saturday, December 6th, at 2.30, and following Tuesdays and Saturdays at 2.30.

PEGGY PRIMROSE

(By arrangement with Miss AGNES PLATT) presents

"A Dear Little Lady"

A New Comedy, in Three Acts, by CECIL WHITEHEAD.

The Cast:

Colonel Saville (Retired) ..	Mr. FRED KERR
Arthur Wilmot ..	Mr. ALEX SCOTT GATTY
Harold Wilmot	Mr. JOHN DEVERELL
Eustace Pennington	Mr. PAUL ARTHUR
Revel	Mr. REGINALD BACH
Mrs Saville	Miss ETHEL ROYALE
Muriel Williams	Miss MURIEL POPE
AND	
Beatrice Saville	Miss PEGGY PRIMROSE

SCENES

ACT I. The Living-room of Mr. Arthur Wilmot's Service Flat in the West-End of London about 6.30 on an evening in November.

ACT II. The same the following morning.

ACT III. The same a month later.

PERIOD THE PRESENT DAY.

The Play produced by Mr. ALLAN AYNESWORTH.

The entire production is under the direction of Miss PEGGY PRIMROSE.

SCALA THEATRE

Proprietor F. DISTIN MAddick

Lessee F. J. NETTLEFOLD

Nov 17

EVENINGS at 7.45.

MATINEES WEDNESDAY and SATURDAY at 2.15

"OTHELLO"

Duke of Venice	LEONARD SHEPHERD
Brabantio (a Senator)	HENRY BEDFORD
Gratiano (his Brother)	A. WELLAND
Lodovico (Kinsman to Brabantio)	F. J. RANDELL
Montano (Othello's Predecessor in the Government of Cyprus)	CHARLES DORAN
Othello (the Moor)	F. J. NETTLEFOLD
Cassio (his Lieutenant)	CECIL MELTON
Iago (his Ancient)	H. A. SAINTSBURY
Roderigo (a Venetian Gentleman)	PETER MADGEWICK
An Officer	FRANK PREBBLE
A Messenger	BRUCE NEWHAM
Antonio	GEORGE DOHERTY
Julio (Gentlemen of Cyprus)	HAROLD LESTER
Marco	BERNARD NICHOLS
Desdemona (Daughter to Brabantio, and Wife to Othello)	Mrs. F. J. NETTLEFOLD
Emilia (Wife to Iago)	ETHEL GRIFFIES
Bianca	FLORENCE LECLERCQ
Pages	LUCY ATCHERLEY VIOLET DIX

Watchmen, Revellers, Lute Players, Sea Fires, Musical Music, Lady in Waiting, Attendants.

Waters, J.
Plays

On SATURDAY Evening, NOVEMBER 29th, 1919, & every following Evening at 8.15.
MATINEES WEDNESDAYS and SATURDAYS at 2.15,

Strand Theatre WILL BE ACTED

THE CRIMSON ALIBI

A Play in a Prologue, Four Acts and Nine Scenes.
By GEORGE BROADHURST
Founded on the Novel by Gertrude Bayne Lee

Characters in order of their appearance

Joshua Quincy	Mr. JOHN HAMUND
Chuck Williams	RONALD HAMMOND
Mrs. Williams	MARGARET SCUDAMORE
David Carroll	A. E. GEORGE
Professor Bristo	HERBERT BUNSTON
Inspector Leverage	RAY RAYMOND
Loomis to Warder	C. E. DELPH
Andrew Quincy	ROBERT MACLACHLAN
Judith Darrell	FAN WEBSTER BROUGH
Mrs. Dean	MARY ROBSON
Collins	GORDON TOMKINS
Mrs. Baird	FLORENCE WOOD
Robert Dorrin	JAMES LINDSAY
Mary Garrison	KYRLE BELLEW
Mrs. Wrenley	OLGA SLADE
Guy Amid	CECIL FOWLER
Beecke Fry	GEORGE ZUCCO
Larry Carter	LOUIS HECTOR
Jimmie	WINFIELD RICHARDS

The Play produced by LILIAN TRIMBLE BRADLEY.

The action of the play passes in Berkland, U.S.A. between 9.15 p.m. and 11.30 a.m. the following morning

Prologue	The Shadow of a Crime	
	ACT I.	
Scene 1.	At David Carroll's	10.30 p.m.
Scene 2	At the Office of Inspector Leverage	11 p.m.
	ACT II.	
Scene 1.	Outside Joshua Quincy's House	12 p.m.
Scene 2.	Inside Joshua Quincy's House	12.10 a.m.
	ACT III.	
Scene 1.	The Office of Carter's Hotel	
Scene 2.	Room 118, Top Floor, Carter's Hotel	2 a.m.
Scene 3.	The Office of Carter's Hotel	
	ACT IV.	
Scene	Inspector Leverage's Office	11.30 *next morning*

DUKE OF YORK'S THEATRE

Licensed by the Lord Chamberlain to Miss VIOLET MELNOTTE-WYATT.
Sole Proprietors and Lessees - Mr. & Mrs. FRANK WYATT (Miss VIOLET MELNOTTE).

On THURSDAY, DECEMBER 11th, 1919, at 8.30, and subsequent Evenings at 8.30.
Matinees—THURSDAYS and SATURDAYS, at 2.30.

ROBERT LORAINE

IN THE ANTI-ROMANTIC COMEDY

Arms and the Man

BY

BERNARD SHAW.

The Characters in the order of their appearance:—

Raina	STELLA MERVYN CAMPBELL
Catherine Petkoff	BEVERLY SITGREAVES
Louka	DOROTHY HOLMES-GORE
Captain Bluntschli	ROBERT LORAINE
Russian Officer	GORDON BAILEY
Nicola	ARTHUR WHITBY (By kind permission of Mr. Bernard Fagan.)
Major Paul Petkoff	M. R. MORAND
Major Sergius Saranoff	GERALD LAWRENCE

Waters, J.
Plays

AMBASSADORS THEATRE

Proprietors - THE AMBASSADORS THEATRE LTD.
Licensee HERBERT JAY. Sole Lessee H. M. HARWOOD.

Gen. Manager (for Regency Productions, Ltd.) - - B. A. MEYER.

Dec 10

Sylvia's Lovers

A Light Opera by BERNARD ROLT
Libretto by COSMO GORDON LENNOX
(from the French of Monvaux)
Lyrics by BERNARD ROLT.

EVENINGS at 8.15. **Matinees TUES., FRI. & SAT. at 2.30**

CAST.

Stanislas, fourth Prince of Luneville ...	PATRICK BYRNE
Amadeo, a noble Corsican, his cousin...	HENRY GAINE
Trivelin, his Major Domo ...	THEO AGAR
Comte Adhémar de Meronville Thonnois de Thou, his Lord Chamberlain ...	CHRISTIAN MORROW
Pompey, his black page ...	M. WILSON
Hector, a Sergeant ...	PETT CHATHAM
Achille ...	R. VINCENT
Germain his guards ...	JOHN BATEMAN
Gervais ...	CHARLES LUMB
Jacquot, a country lad ...	JOE NIGHTINGALE
Princess Clementine de Bourdaloue, the Prince's cousin ...	BETTY CHESTER
Mademoiselle Elizabeth de Feyron ...	BERYL FREEMAN
The Dowager, Duchess de la Tremayon ...	LENA MAITLAND
Chanoinesse de Bruys ...	ANN DESMOND
Marquise de Sainte Eustache (Ladies of the Court)	SYBIL COULTHURST
Baronne de Raye (Ladies of the Court)	DORA ROZELLI
Mademoiselle de Loubens (Ladies of the Court)	IRMA PERRY
Rosine ...	MARGUERITE LISTER
Marton maids ...	BARBARA BOOTH
Justine ...	EDITH BARTLETT
1st Lackey ...	DAVID HODDER
2nd Lackey ...	CECIL GILLOTT
3rd Lackey ...	CHARLES TREHARNE
Clédamont (Pastoral) ...	BRYONIE WAKE
Lisette (Pastoral) ...	SYLVIA FORDE
Cupid (Pastoral) ...	IRENE ROBERTS
Caution (Pastoral) ...	MARIAN WILSON
Sylvia, a country girl ...	DESIRÉE ELLINGER

Ladies of the Court: Mesdames MABEL VENNELL, MAI RAMSEY, HÉLENE MARTYN, MAUDE JARVIS.

ACT I. ... **Ante-room in the Palace**
Agnes Lambert—Victor Hembrow.

ACT II. ... **Chinese Pavilion in the Gardens of the Palace**
Arabella Yorke—Victor Hembrow.

The action takes place at the Court of Luneville about the period of 1725.

MUSIC.

ACT I.	Opening Chorus	
	Entry of Guards	
	Oh! Go on ...	CLEMENTINE and Chorus
	Sylvia ...	PRINCE
	Sylvia's levee ...	DOWAGER, SYLVIA and ensemble
	Oh! love, you seem a wondrous thing	SYLVIA
	Fortune Telling ...	CLEMENTINE and JACQUOT
	Finale ...	
ACT II.	Opening Chorus	
	Love and War ...	HECTOR and Chorus
	Bluebell Time ...	SYLVIA and PRINCE
	Poor Dear Mamma ...	JACQUOT and Chorus
	Just my way ...	CLEMENTINE, DOWAGER, AMADEO and CHAMBERLAIN
	Intermezzo ...	
	Clédamont and Lisette ...	Ballet Pastoral
	O! Night Divine ...	SYLVIA
	Finale ...	

The Play produced by NIGEL PLAYFAIR.

The Music of the Opera under the direction of HOWARD CARR.

The dances arranged by FRED FARREN and Olivette.

The costumes designed by AGNES LAMBERT and COSMO GORDON LENNOX.
Ladies' dresses, hats and dominoes executed by FITZGILBERT, Chez Victoire, 220, Brompton Rd.
Men's costumes by B. J. SIMMONS.
Wigs by CLARKSON.
Shoes supplied by H. & M. RAYNE.
Dominoes painted by HUBERT GRIFFITH.
The scenery painted by VICTOR HEMBROW and executed by EDGAR BRICKNELL at the Lyric Opera House Studios, Hammersmith.

The Orchestra under the direction of HOWARD CARR.

STAGE MANAGER ...	STAFFORD HILLIARD
ASSISTANT STAGE MANAGER ...	PAUL GILL
ACTING MANAGER ...	R. de WESSELOW

Waters, J.
Plays

ROYALTY THEATRE

Licensed by the Lord Chamberlain to DENNIS EADIE, 74 Dean Street, W.

Under the Management of FRANK CURZON and DENNIS EADIE.

TUESDAY, DECEMBER 16th, at 2.30 and 8.

By arrangement with FRANK CURZON and DENNIS EADIE,

Mrs. BRANDON-THOMAS

PRESENTS

CHARLEY'S AUNT

BY

BRANDON THOMAS.

CAST

Colonel Sir Francis Chesney, Bart.	WILFRID FORSTER
Stephen Spettigue (Solicitor, Oxford)	JAMES E. PAGE
Jack Chesney (*Undergraduates at St. Olde's College, Oxford*)	JEVAN BRANDON-THOMAS
Charles Wykeham (*Undergraduates at St. Olde's College, Oxford*)	FREDERICK T. COOPER
Lord Fancourt Babberley (*Undergraduates at St. Olde's College, Oxford*)	WILLIAM KERSHAW
Brassett (a College Scout)	SYDNEY COMPTON
Donna Lucia d'Alvadorez (from Brazil)	ADA FERRAR
Kitty Verdun (Spettigue's Ward)	KATHLEEN GRACE (*By arrangement with Mr. Leon M. Lion.*)
Ela Delahay (an Orphan)	BETTY WILLIAMSON
Amy Spettigue (Spettigue's Niece)	AGATHA KENTISH

General Manager	For Mrs. Brandon-Thomas	CECIL BARTH
Acting Manager	For Mrs. Brandon-Thomas	G. W. BOTELL
Stage Manager	For Mrs. Brandon-Thomas	J. E. PAGE
Stage Manager	For Frank Curzon and Dennis Eadie	HERBERT CHOWN
Acting Manager	For Frank Curzon and Dennis Eadie	ELLIOT LANE

ST. MARTIN'S THEATRE

WEST STREET, SHAFTESBURY AVENUE, W.C.2.

(Nearest Tube Station, Leicester Square.)

Lessee — B. A. MEYER
Licensee — CHARLES B. COCHRAN
General Business Manager (for Peggy Primrose) — HORACE COLLINS

Under the Management of PEGGY PRIMROSE. Dec 22.

~~Monday, January 5th.~~ Afternoon 2.30. Twice Daily. Evening 7.30.

Miss MARGARET SCUDAMORE presents

"ONCE UPON A TIME"

A New and Original Play for Children and Grown-Ups

By LAURA WILDIG

For the First Time on any Stage. In 2 Acts and 10 Scenes.

Music by LEWIS ANTHONY. Lyrics by C. ARCHER [illegible]

PART I

Under the Tree Roots

Story I. THE GOLDEN GOOSE.

The Fir — MARIAN PHILLIPS
The Golden — ACTKEY CAMERON
[illegible] — ALAN BEAUMONT
The Fir Tree — ALICE JAMES
Dummling — GORDON RICHARDS
The Little [illegible] — TRIPP EDGAR
— NORA NICHOLSON
1st Maid — [illegible]
2nd Maid — MARIE PAXTON
Parson — JOAN CARR
Clerk — FRANK SNELL
The King — BASIL CORDON
The Princess — WILLIAM STACK
[illegible] — DOROTHY FANE
— WINNA POTTS
— PAULINA [illegible]

Under the Tree Roots

The Glade.
The King's Cross Road.

Story II. WITH THE ESQUIMAUX.

Scraggen — ELINOR PHILLIPS
An Old Esquimau — EDWLASS [illegible]

Esquimaux Song sung by BETTY BURKE

Under the Tree Roots

Story III. THE BONE OF CONTENTION.

Scraggen — GILLIAN TWEED
Fist, Face — NORA NICHOLSON
Flop Feet — MAISIE HORNE
Bright Eyes — JESSIE STAFFORD
Wagatouf — EDWLASS [illegible]
Oslap — HUBERT WOODWARD
Hoofin — FRANK [illegible]
Dreaming — GORDON FITZGERALD
Fairfoot — DENNIS WYNDHAM
— FREDERICK [illegible]
— [illegible]

Ten Minutes Interval.

Wagatouf's Cave

Waters, J.
Plays

Under the Tree Roots

Story IV. THE WOMAN OF THE BLACK MOUNTAINS.

Darinka	MARGARET [illegible]
Mirko, her Son	MURIEL POINTER
Achmet, a Turk	DENNIS WYNDHAM
Muras	ANATOLE JAMES
Hamad	FRANK SNELL
Osman	EDWIN OXLEE
Stephan	GORDON RICHARDS
Prince of Montenegro	WILLIAM STACK

Darinka's Cottage.
The Brinka Pass.

Under the Tree Roots

Story V. THE PROUD PRINCESS.

Philomene	WILLIAM STACK
Beggar	LILIAN TWEED
Bernabo, a Jester	TRIPP EDGAR
Narcisse	DOROTHY [illegible]
Asphodel	ELSIE STAFFORD
Melusina	CAROL ROBERTSON
Odette	PATRICIA CLIVE
The Princess ...	BETTY FAIRE
The King	FEWLASS LLEWELLYN
Anagapta, an Astrologer	HUBERT WOODWARD
King Alpha ...	BASIL GORDON
King Beta ...	GORDON RICHARDS
Scipio, the Hangman ...	DENNIS WYNDHAM

The Forest.
The King's Palace.
The Forest.

[illegible] Dogs, Seals, Penguins, Sea Serpents, Ladies, Waiting Peasants, Warriors, and Maidens. Played by [illegible] LEACH, DOLLY COXEMAN, LILIAN MAY, SYLVIA LEWIS, CATHERINE GORGONI, DOROTHY PASSMORE, etc., etc.

[illegible] under the Direction of Mr. PERCIVAL MACKEY

Dresses by L. & H. Nathan and Clarkson — Wigs by Fox

[illegible] CARRIE KEITH

[illegible] MISS EDITH CRAIG

The Entire Production under the Direction of
[illegible] STAFFORD and HUBERT WOODWARD

[illegible] Peggy Primrose — MR. HORACE COLLINS

7 Jan. 20

THE *Palace* *Theatre* Dec 22

SHAFTESBURY AVENUE, W.

Managing Director . . . . ALFRED BUTT
General Manager . . . . MAURICE VOLNY

Every Evening at 8.30 — Wednesdays, Thursdays and Saturdays at 2.30

TWICE DAILY (2.30 and 8.30) from BOXING DAY to SATURDAY, JANUARY 3rd

ALFRED BUTT
presents
ALBERT DE COURVILLE'S
Production

"The Whirligig"

A REVUE

Written by
ALBERT DE COURVILLE, WAL PINK, and EDGAR WALLACE

Music by FREDERICK CHAPPELLE
Dances and Ensembles arranged by JACK MASON

Produced by ALBERT DE COURVILLE

The Cast includes:

EMMA TRENTINI

MAISIE GAY — **WANDA LYON**

CHARLES WITHERS

MORRIS HARVEY — **JACK MORRISON**

DON BARCLAY

BILLY LEONARD — **DORMA LEIGH**

YETTA RIANZA & LOUIS SEMIOFF

Waters, J.
Plays

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NEW THEATRE

Every Afternoon at 2. Dec 18.

Evening Performances, Dec. 18, 20, 26, 27, 29, 30, 31, Jan. 1, 2 and 3, at 7.45.

PETER PAN

GEORGETTE COHAN
ALLAN JEAYES
PHILIP EASTON
PHYLLIS JOYCE
FENEE MAYER
PATRICK KAY
MESTA SYLVA
EDGAR FLEON
JANE WRES.
SYBIL HOOK
ENA BEST
ARTHUR CLEAVE
LOIS FAIRCHILDS
DORIS MACINTYRE
HERBERT STORKE
G. W. ANSON
CHARLES TREVOR
WALTER LAKE
PARSON BUCKLEY
WILLIAM LEE
JAMES ENGLISH
JOHN KELT
DUDLEY SCREWT
A. CARLAW GRAND
DONALD WALCOTT
CAREFUL HOLLIS
NANCY PAWLEY
and NANCY BOSS
ETHEL WELLESLEY
BABS FARRIS
BABS FARRIS
JOSEPH OWEN & JOYCE HOLLAND
DUDLEY SCREWT

Our Early Days

The Never, Never, Never Land

Marooner's Rock or the Mermaid's Lagoon

Our Home under the Ground

Home, Sweet Home

The Play produced under the direction of DION BOUCICAULT

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LYCEUM THEATRE

STRAND.

Lessees - - - - - - - - - - Popular Playhouses Limited
Managing Directors - - - - - - - WALTER MELVILLE and FREDK. MELVILLE

Licensed by the Lord Chamberlain to Walter Melville, Lyceum Theatre, W.C.

TWICE DAILY at 2 and 7.

THE LYCEUM PANTOMIME Dec 24

Dick Whittington

AND HIS CAT.

Written by NEWMAN MAURICE.

Produced by WALTER and FREDK. MELVILLE.

Music specially composed and arranged by H. SULLIVAN-BROOKE.
Scenery by H. K. BROWNE and LYCEUM STUDIO.
Mechanical and other Effects by TOM REES. Properties by WILLIAM CRISP.
Electrical and other Effects by JOHN WATERS.
Costumes expressly Designed and Executed by WILLIE CLARKSON, Wardour Street, W.

Dick Whittington ...	Miss MABEL LAIT
Thomas, the Cat ...	Mr. EDDY FOY
Alderman Fitzwarren	Mr. STANLEY T. DAMERELL
Bill, Walter — Bosun & Mate of the Good Ship "Alice"	Messrs. CULLEN & CARTHY
Johnny, Willie, Adolphus, George — Apprentices	The LECARDO BROS.
Capt. Swanker, of the Good Ship "Alice"	Mr. HARRY WIMPENNY
Bob Bowsprit — Sailors	Mr. REGGIE MAURICE
Will Starn — Sailors	Miss NAN C. HEARNE
Sarah, the Cook ...	Miss ALICE MARRIOTT
Alice, the Alderman's Daughter	Miss VIOLET BARRY
Fairy Bowbell ...	Mr. DALEY COOPER
Melody, Spirit of the Bells	Miss EDITH DRAYSON
Golden Ray of Fairyland ...	Miss DOROTHY SCHOFIELD
Sprite of the Woods ...	Miss SYBIL ENDSLEIGH
King Rat ...	Miss CONNIE WILD
Squeak, Nibble — Attendant Rats	Mr. RAY McLEAN
Emperor of Morocco ...	Mr. DOUGLAS WYLLIE
Princess Zuleka, The Emperor's Daughter	Mr. HUBERT HARVEY
Sula, The Emperor's Dancer	Mr. JOHN CLIFFORD
Zada, Attendant to the Emperor	Mr. JOHN SANDBROOK
Idle Jack ...	Miss DOREENE DEARING
	Mdlle. BLANCHETTA
	Miss VIOLET BEATRICE
	Mr. GEORGE BASS

Stage Manager ... ... ELLIS J. PRESTON Assi
Acting Manager and Treasurer

Waters, J.
Plays

PART I.

Scene 1 ... ... Ye Olde Belfry of Bow
Scene 2 ... ... CHEAPSIDE
Scene 3 ... ... Fitzwarren's Stores
Fun on a Table by the LECARDO Bros.
Scene 4 ... ... On the Road to Highgate
Scene 5 ... ... HIGHGATE HILL
THE FAIRY CALL OF BOW BELLS.

Scenes 6, 7, 8 and 9

THE HEART OF FAIRYLAND

GRAND BALLET.

Speciality Dances by

Miss CONNIE WILD *Mdlle. BLANCHETTA*
Baby BETTY BIRCH *Mr. RAY McLEAN*

CHILDREN'S BALLET of the LILA FIELD COMPANY LOTTIE STONE TROUPE OF DANCERS AND FULL COMPANY AND CHORUS.

Ballet arranged by Miss EUPHAN McLAREN.
Music by H. SULLIVAN-BROOKE.
Scenery by H. K. BROWNE and LYCEUM STUDIO.

Interval about 12 minutes.

PART 2.

Scene 10 ... The Good Ship 'Alice' leaves Port
Scene 11 ... ... On Board
Scene 12 ... ... The Roley-Poley Ship
Scene 13 ... ... "'Tween Decks"
Scene 14 ... ... Under Way
Tableau "The Storm."
Scene 15 ... ... Within the Palace
Scene 16 .. ... Emperor of Morocco's Palace
Oriental Dance by Mdlle. BLANCHETTA.
Speciality by HARRY LAMORE.
Scene 17 ... ... Near the Guildhall, London
Scene 18 ... ... The Crystal Guildhall
Lord Mayor of London's Reception.

CHILDREN'S COMIC HARLEQUINADE.

The Lyceum Clown ... ... Mr. ROBERT LECARDO
Pantaloon ... ... Mr. HERBERT LECARDO
Policeman ... ... Mr. HARRY WIMPENNY

...tant Stage Managers ... HENRY WRIGHT & FREDK. BOUSTEAD
... BERT E. HAMMOND

Theatre Royal Drury Lane

Limited

Dec 26 1919

Managing Directors
Arthur Collins
and
Alfred Butt

TWICE DAILY at 1.30 and 7.30

CINDERELLA

BY
FRANK DIX and ARTHUR COLLINS
Music Composed, Selected and Arranged by J. M. GLOVER
Songs by R. P. WESTON and BERT LEE

CAST OF CHARACTERS

The characters appear in the following order:

Phyllis	(Woodcutter's Daughter)	Miss ALBION
Dandini		Mr. DU CALION
Maxie	(Daughters of the Baroness)	Miss LILY LONG
Minnie	(Daughters of the Baroness)	Mr. DENIER WARREN
Prince Charming		Miss MARIE BLANCHE
Baron Beauxchamps		Mr. HARRY CLAFF
Baroness Beauxchamps		Mr. WILL EVANS
A Forest Ranger		Mr. WILL STEVENS
Pipchin	(The Wild Boy of the Woods)	Mr. STANLEY LUPINO
Cinderella		Miss FLORENCE SMITHSON
Fairy Godmother		Miss WINIFRED DAVIS
Old Crowley		Mr. ARTHUR CONQUEST
Wagstaff		Mr. MAJOR
Mr. Davey		Mr. BELL
Oliver		Mr. CUNARD
Sir Humphrey		Mr. AVIS
Servant		Mr. BENNETT
Mutt		Mr. S. J. CHAPMAN
Jeff		Mr. ROBB GILMORE

THE AUSTRALS FRED GINNETT & Co.
THE TILLER TROUPE

Plays

SYNOPSIS OF SCENERY.

PART I.

Scene 1.	A WOODLAND GLADE	R. C. McCleery and C. H. Watson
Scene 2.	THE PRINCE'S HOME	Alfred Terraine
Scene 3.	THE BARON'S HOME	Bruce Smith
Scene 4.	THE SERVANTS' HALL	R. C. McCleery and E. J. Humphries
Scene 5.	**CINDERELLA IN FAIRYLAND**	

PART II.

Scene 6.	THE PRINCE'S BALL	Marc-Henri
Scene 7.	THE CROSS ROADS	Bruce Smith
Scene 8.	THE BUD & FISHER INN	
Scene 9.	OUTSIDE THE BARON'S HOME	John Bull
Scene 10.	**TRIAL OF THE SLIPPER**	

HARLEQUINADE:

Scene 1.	A STREET	Bruce Smith
Scene 2.	SHADOW PANTOMIME	

Clown	**WHIMSICAL WALKER**
Pantaloon	WILLIAM STEVENS
Harlequin	GEORGE CRAIG
Columbine	KATHLEEN KEATING

Produced by ARTHUR COLLINS

SCALA THEATRE

OFF TOTTENHAM COURT ROAD, W.

Proprietor: E. DISTIN MADDICK — Lessee: A. E. ABRAHAMS

Sub-Lessee: F. J. NETTLEFOLD

SATURDAY, DECEMBER 20th, at 8.0 p.m.

And thereafter Daily at 2.0 p.m.

THURSDAY AND SATURDAY AT 8.0 p.m.

(By arrangement with F. J. NETTLEFOLD)

THE REANDEAN COMPANY

IN

FIFINELLA

A MUSICAL FANTASY

WRITTEN BY

BARRY JACKSON and BASIL DEAN.

The Music composed by NORMAN HAYES. The Lyrics by BARRY JACKSON.

Additional Music by HAROLD SAMUEL.

Additional Lyrics by RONALD JEANS. Some Witticisms by DOUGLAS FURBER.

REANDEAN.

Chairman: ALEC L. REA.

Manager: BASIL DEAN.

ACT I. Scene 1. The Home of Demon Discord in the Land of Make-Believe. *The Spirit of the Show appears.*

Scene 2. The Top of the Hill We All Know Well. In the Land of Child's Reality. *The Fun Begins.*

ACT II. The House of the Dream Merchant. In the City Beyond the Sunrise. *A Dream comes true.*

ACT III. The Top of the Hill We All Know Well again. *Olly and Mary go home to bed.*

The whole produced by BASIL DEAN.

The Scenery and Dresses designed by GEORGE W. HARRIS

The Musical Numbers and Children's Ballets arranged by MADAME BOLTON and MONSIEUR WANIA

The Stage under the direction of MR. REGINALD FRY assisted by MR. J. GORDON FLEMING and MR. VERE BENNET.

The Flying Effects by MR. RAYMOND KIRBY.

Business Manager	Of Reandean	E. P. CLIFT
Acting Manager		A. A. SMITH
Stage Designer		GEORGE W. HARRIS
Stage Director		W. C. FAY
Musical Director		ALBERT CAZABON

Empire Theatre

LEICESTER SQUARE, LONDON, W.C. 2

Dec 26

Managing Director ... ... ALFRED BUTT
Manager ... ... OSCAR BARRETT

"The Red Mill"

A Musical Play in Two Acts

Book by HENRY BLOSSOM Music by VICTOR HERBERT

Produced by LEON POLLOCK and LARRY CEBALLOS

CAST OF CHARACTERS

THE CHARACTERS APPEAR IN THE FOLLOWING ORDER

Connor	*Engineer on Liner "Holland"*	LITTLE FISH
Kinder		RAY KAY
Jan Van Borken	*Burgomaster of Katwky-ann-Zee*	REBE WELCH
Franz	*Sheriff of Katwky-ann-Zee*	ALFRED BENNETT
Willem	*Keeper of the Red Mill Inn* ...	ALFRED AUSTIN
Captain Boris Van Damm	*In love with Gretchen* ...	JOHN LUXTON
The Governor of Zeeland	*Engaged to Gretchen* ...	GUS SHARLAND
Joshua	*Solicitor, Lincoln's Inn Fields London, Motoring with his Daughter through Holland*	TONY O'BRIEN
Princess Alice		PHYLLIS SHANNOW
Flora		JOAN HESTER
Dora		GLADYS IRELAND
Lena	*A Dancer* ...	DORIS BATTY
Anna		MAY TRESMAND
Phyllis		COLLEEN BRETTALLE
Madge		GLADYS SIMMONDS
Gretchen	*The Burgomaster's Daughter* ...	AMY AUGARDE
Bertha	*The Burgomaster's Sister* ...	IVY TRESMAND
Tina	*Barnard, Willem's Daughter* ...	LILY MAINE
Countess de la Fere	*Motoring with her Son through Holland*	SPENCER EARLE
Jaques		JOHN HARBORD
Georges		THOMAS BARRETT
Adrien	*Her Sons*	EDGAR VINCENT
Henri		THOMAS ALLAN
Julien		HARRY TINKLER
Vivien		MAGDA SYLVANO
Her Friend ...		

Synopsis of Scenery

SCENE I.

Outside "The Red Mill" at Katwky-ann-Zee—*(W. T. Helmsly)*

SCENE II.

A Hall in the Burgomaster's House—*(J. A. Fraser)*

KINGSWAY THEATRE,

GREAT QUEEN STREET, W.C.

Proprietors: KINGSWAY THEATRE, LTD.
Lessees: J. B. LITTLER

By arrangement with Miss LILLIAN McCARTHY and in conjunction with ARTHUR GIBBONS.

Dor 31

EVERY EVENING at 8.30.

MATINEES Monday, Tuesday and Friday at 2.30.

HERBERT JAY & FRANK LITTLER

By arrangement with Cohan & Harris of New York, have the U.S.A. SERIOUS PLAY, ENTITLED

"IN THE NIGHT"

By CYRIL HARCOURT.

Produced by the Proprietors under supervision of Franklin Dyall.

THE CAST

In the order of their appearance

Paulette Levardier	JESSIE WINTER
George Guerand	REGINALD OWEN
Rene Levardier	ALFRED DRAYTON
Baptiste (Levardier's butler)	F. B. J. SHARP
The Inspector	LESLIE FABER
Marie (Madame Levardier's maid)	ELINOR HARE
Commissaire Maurice	CLAYTON GREENE
First Agent	JACK FARQUHAR
Second Agent	C. H. LANGHAM
Frederic (Guerand's valet)	EDGAR ASHLEY MARVIN
First Clerk	ALEC NORTHCOTE
Second Clerk	FRANK HENDERSON

ACT I. Levardier's Apartments	Monday Night
(During this Act the Curtain will be lowered for an interval of seven hours.)	
ACT II. George Guerand's Apartment	Wednesday Morning
ACT III. Levardier's Office in the Law Courts	An hour later

The action of the play takes place in Paris [illegible]

The Play produced by Franklin Dyall.

Mesdames [illegible] Wear supplied by Lewis & Leigh, Ltd., [illegible] Old Bond Street, W.

Wigs by K. West, [illegible] Regent Street, W., and Wyndham [illegible]

Furniture by John Hyman, [illegible] Square, W.

Decorations by Gorringe & Son, [illegible]

PROGRAMME OF MUSIC, under the direction of BRIGATA BUCALOSSI.

	ACT I.	
OVERTURE	[illegible]	[illegible]
	ACT II.	
[illegible] SAMSON & DELILAH	[illegible]	[illegible]
[illegible]	[illegible]	[illegible]
	ACT III.	
SELECTION	Madame Butterfly	[illegible]

Business Manager: Leo Herbert Jay and Frank Littler
Stage Manager: [illegible] ROST, ALFRED CHUMLEY

Waters, J.
Plays

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THE TIMES

THURSDAY, AUGUST 26, 1920.

Chu Chin Chow has proved a good friend to the Exchequer. By the time it enters upon its fifth year on Tuesday it will have been seen by over two and a half million people, and will have contributed £57,500 to the national funds by way of the entertainment tax. During the time that it has been running at his Majesty's Theatre something like 400 plays have been produced or revived, and have disappeared from the London stage. On September 28 it will enter upon its 20th century of performances.